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E. G. TEACHERS

# RHYTHMIC ACTION PLAYS AND DANCES

A BOOK OF ORIGINAL GAMES AND DANCES, ARRANGED PROGRESSIVELY, TO MOTHER GOOSE AND OTHER ACTION SONGS WITH A TEACHING INTRODUCTORY; FOR THE KINDERGARTEN, PRIMARY SCHOOL, PLAYGROUND AND GYMNASIUM

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THIS BOOK IS DEDICATED TO ALL THE LITTLE BOYS AND GIRLS WHO LOVE TO DANCE AND SING, IN MEMORY OF THE LITTLE SON, WHOSE RHYTHMIC CLASPING OF HIS MOTHER'S FINGER INSPIRED HER TO DREAM OF GUIDING HIS FIRST RHYTHMIC STEPS IN THE MANNER HEREIN SET DOWN ∴

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# FOREWORD

Physical Education in common with all other branches of the curriculum has been undergoing important changes with the adaptation of modern theories to the teaching of young children. Games and Folk Dances have come to occupy a well merited place in the child's education. Their successful use is largely the result of their strong universal appeal to the child in contrast to the rather remote interest stimulated by formal gymnastics. Under these circumstances Games and Rhythmic Action Plays are found to give a maximum of educational and recreative physical exercise.

In arranging these simple games and dances the author has first of all endeavored to select such songs and actions as will give pleasure to the little children who play them. Should this aim in some measure be accomplished, the chief mission of the book will have been fulfilled. However, it has been hoped that the rhythms may bear some significance from an educational point of view by furnishing a drill and training which in a pleasurable manner will prepare the small child for the more advanced Folk Dances. While the more simple Folk Dances are easily within the ability of children of the Kindergarten age, their teaching involves a more or less irksome drill on the mechanism of the steps and the evolutions of the dances. By means of a carefully arranged preliminary training this rather tedious period of acquiring the necessary co-ordination can be made one of great pleasure to the children and comparatively easy teaching for the teacher. It is believed that the time spent on these simple games and rhythms will later prove very profitable.

These little rhythmic Action Plays are presented to the public with the hope

1. That the small dancers, after having enjoyed these plays, will go on with spontaneous joy into the more advanced work, finding the transition to Folk and Aesthetic Dancing a natural and easy progression.
2. That the plays may prove of value to the teacher who finds "starting the children to dance" a difficult problem.
3. That they may help to fill the gap between the rhythmic work of the Kindergarten, which is frequently somewhat disconnected and lacking in progressive arrangement, and the more formal rhythmic work of the Physical Education Department.

The author wishes to here make acknowledgment and expression of her gratitude to Miss Kate M. Saunders and Mrs. Louise Bohachek Rouse who, by encouragement, advice and assistance, have helped in the preparation of this book, and to Mrs. Mae Rehberg Scheuerman, to whom much credit is due for her intelligent interpretation and skillful adaptation of the music.

# TABLE OF CONTENTS

PART ONE.

PAGE

CHAPTER I . . . P. 2, 3 . . . . . 1

CHAPTER II

The Teaching of Rhythmic Action . P. 4, 5, 8, 13 . . . . . 4

PART TWO.

Rhythmic Action Plays and Dances arranged progressively for teaching. (A list) . . P. 20. diagram + put befo . . . . . 15

GLOSSARY . . . . . 17

KEY TO THE DESCRIPTION OF THE ACTION PLAYS . . . . . 22

CHAPTER I

Walking, Marching and Running . 24. 42 . . . . . 23

CHAPTER II

Sliding . . . . . 43, 55 . . . . . 35

CHAPTER III

Knee, Hip and Ankle Action . . 63 . . . . . 51

CHAPTER IV

Hippity-hops, Skips and Jigs . . . . . 67

CHAPTER V

Balance Step and Point Step . . . . . 77

CHAPTER VI

The Step Hop . . . . . 85

CHAPTER VII

The "Hop Waltz" . . . . . 92

CHAPTER VIII

Sliding with alternate use of the feet . . . . . 96

CHAPTER IX

Couple Dances and other Action Plays in which the Formation is Composed of Several Small Groups . . . . . 107

CHAPTER X

Miscellaneous Action Plays . . . . . 135

APPENDIX . . . . . 155

# RHYTHMIC ACTION PLAYS AND DANCES

# PART ONE

# PART ONE

## CHAPTER I

**General Plan of the Games and Dances as a Course of Study.**—The preparation of these games and dances has been, from one point of view, a purely mechanical task; starting out with a more or less definite program, the problem resolved itself into a search for suitable rhymes and music to assist in the expression, explanation and teaching of this course of study. The elements which it seemed desirable to incorporate in the rhythms may be briefly summed up as follows:

1. The elimination of names of steps, counts and all straining to secure proper form by means of a conscious effort in that direction.
2. The substituting of dramatization and imitation to assist in acquiring the desired form, using words instead of counts to accent the rhythm.
3. A training in simple foot movements other than those involved in walking and running.
4. The development of balance, accurate adjustment of the body weight and the sense of direction.
5. The differentiation in the use of the right and left foot.
6. A stimulation to knee action.
7. A knowledge of the simple couple formations and floor evolutions.
8. An acquaintance with the various tempi.
9. The ability to execute foot movements in series of 2's, 3's, 4's, 5's, 6's, 7's, 8's and their various combinations.

**Mother Goose.**—Many of the Action Plays now in use in some measure fulfil these requirements; however, there seems to be a demand for new games which shall prove attractive, in theme and spirit, to the English-speaking child. The themes of the Old English traditional games, with their kissing and love making, are in many cases such that they are not appropriate in sentiment for small children; and while the foreign singing games are fascinating in their distinctive rhythm, well developed and interesting action, yet the words often lose their jingle in translation. In looking around for suitable material to adapt to the course of study mapped out above, Mother Goose has seemed in many ways the most natural source upon which to draw. The following quotation from a chapter on Mother Goose in Montrose J. Moses's valuable little book "Children's Books and Reading" is an eloquent argument for this adaptation and use of our old nursery rhymes.

> "The melodies have a circuitous literary history. In round-about fashion, the ditties have come out of the obscure past and have been fixed at various times by editors of zealous nature. For the folk-lore student, such investigation has its fascination; but the original rhymes are not all pure food for the nursery. In the course of time, the juvenile volumes have lost the jingles with a tang of common wit. They come to us now, gay with colored print, rippling with merriment, with a rhythm that must be kept time to by a tap of the foot upon the floor or by some bodily motion. Claim for them, as you will, an educational value; they are the child's first entrance into storyland; they train his ear, they awaken his mind, they develop his sense of play. It is a joyous garden of incongruity we are bequeathed in 'Mother Goose.'"

Although these jingles have come to us from many lands it can hardly be denied that in their present form they are English Literature. Their appeal is universal, their

charm defies analysis and we know before the telling that they will delight the small listener. And may we not say, that for vivid action and strong accent of rhythm, these little classics are unparalleled? No argument is needed here for their introduction into the school curriculum; educators and children's librarians throughout the country are appreciating more and more the value of our old nursery rhymes. They are their own excuse for being. To start the child's formal rhythmic work with Mother Goose seems, in many ways, the most natural course. In most cases the child already knows these ditties and delights in their repetition and thus they may be utilized as the connecting link between the "known and unknown." These rhymes may be made to furnish the excuse for many repetitions of the action, for what child ever tired of repeating Mother Goose over and over. Their introduction as the theme of games and dances has many arguments in its favor. They are all short and yet sufficiently descriptive for dramatic action. The fact that the words are usually familiar obviates the necessity of teaching a large number of new songs. And we already have evidence of their popularity as game material in verses which have a traditional game element such as "London Bridge," "Mary Sits A-weeping," etc.

As in the cases of the "Man in the Moon" and "Bean Porridge Hot," "A, B, C," and "Poor Dog Bright" it has seemed desirable to group two of the rhymes together into one game. While the actions were more or less arbitrarily decided upon before the games were arranged, wherever possible, a uniform effort has been made to make the actions the natural expression of the theme of the rhymes.

**Themes other than Mother Goose.**—In order to make the course of study complete it was found necessary, in some cases, to introduce songs other than the nursery rhymes. In doing this an effort has been made to make the choice as catholic as possible. Mother Goose is lacking in nature study topics and action of contemporary interest. Many of the songs included in this collection are now in popular use in the schools.

**The Relation of Singing to the Play of Small Children.**—Aside from the importance of the use of words to accent the rhythm of the dance there are other reasons why in nearly every instance it has been considered fitting that words accompany the music of these Action Plays. Children all have a tendency to talk to themselves while they play. The oft-repeated phrases soon arrange themselves into a sort of chant to be droned over and over. As long as play is individualistic this chant will change with the time, circumstance and mood of the small players. But when a pantomime play is adopted by a group, some formality is necessary and a certain order in the form of expression is evolved. In the visiting game, "I came to see Miss Mehitable Jones, and how is she today?" we have a good example of the half-way stage between the conversational form and the formal verses of such a game as "Round and Round the Village." Very small children do not enjoy nor comprehend games with a strong competitive element which involve a contest between groups, their play being mostly imitative. The words of the songs give opportunity for mimicry and "make believe."

**The Music.**—The selection of appropriate music has been a very perplexing and arduous task, as many conflicting elements enter into the situation. To be suitable for the present use the choice has been narrowed to such music as should fulfil these conditions:

1. Well accented rhythm.
2. Bright and lively.
3. The appropriate time, tempo and melody to fit the words and actions.
4. Simple for children to sing.
5. Easy to play.
6. Tunes with a jingle and a "catch" which shall recommend them to children.

Much of the traditional music to Mother Goose is entirely unsuitable for this purpose. Left to themselves to choose, the children usually prefer the rhythms which are rather crude and monotonous as "Farmer in the Dell," etc. Frequently the reason for lack of greater success in rhythmic work may be attributed to the choice of music. May it not be that we adults make a mistake in our demands for the tuneful and harmonious, when what we really should look for is a bright jingle easily sung and played, and with a "catchy" rhythm that will make the kiddies' feet twitch to be a-skipping. We sometimes forget that the development of many little tots is only that which corresponds to the tom-tom period in the history of the race. We accuse some children of lack of rhythm, yet what child does not appreciate the sing-song of "Fraid-cat"? Perhaps, if in these cases we were to make the beginnings simple and slow enough, we could lead these little children out of their barbaric period into an appreciation of unity and harmony that would make them feel their kinship with the singing birds, dashing spray and swaying trees.

**The Importance of Pleasure and Enjoyment in Rhythmic Work.**—The pleasure the children derive from their rhythmic work is quite the most important factor of its success. To a great extent the teacher may gauge the successful results of her presentation in the children's response; but to secure this enthusiastic reception from the class, something more is necessary, than that the teacher give them a vivacious and inspiring exhibition of the dance. If the teacher would make progress in her teaching and hold the interest and attention of her class from day to day, she can only hope to do so by a careful study of the rhythms, the progressive steps in their teaching and the manner in which she presents them to the children. First of all, the teacher must gain and hold the attention, and, while she should always have a firm control of the conduct of the class, in game work particularly, she should keep her personality in the background. When children are absorbed in what they are doing, the problem of discipline becomes negligible. The interest of little children must be immediate; and, while with older classes attention to the mechanism of the dance may be held by a remote interest in the completed dance, this motive cannot be used with small children, hence the necessity of making the work itself interesting. It is hoped that by the use of dramatic and descriptive songs the attention of the children will be aroused and held until the whole class has caught the idea and mastered the desired exercise. For it is always the case that the attention of the precocious tends to wander after they have mastered the problem and that they are bothersome while the members of the group who are slower in acquiring the desired skill are still interested and unprepared to go on to the next step in the progression.

Children should never be hurried to a new problem before they have mastered that which is intended to prepare for it. And right here is where the greatest mal-adjustments are liable to occur. Be sure that no child will enjoy an exercise in the performance of which he feels himself to fail. It is essential that a class should always feel success, if they are to enjoy their activity. Although mere muscular action may in itself give pleasure, this enjoyment may be overshadowed, however, if the action is under unpleasant circumstances. Experience has shown that the children enjoy repeating "Hickory Dickory Dock" more times than they do the "Chimes of Dunkirk," for the three stamps and slides in the latter have no immediate interest except the pleasure in the ryhthmic movement.

## CHAPTER II

## THE TEACHING OF RHYTHMIC ACTION

**Class Organization.**—The organization of the class, for teaching small children, is very properly and in fact necessarily more or less informal; nevertheless, it is essential that the class be conducted with some degree of formality, both for the sake of a clear and satisfactory presentation of the subject matter to be taught and from the point of view of the children; for, contrary to popular belief, experience shows that children welcome and desire leadership, appreciate authority and dislike haphazard work, while disorder tires and confuses them. Work given in a poorly conducted class is almost sure to be barren of good results.

*The Circle* is the simplest form of organization and is especially suitable for use in classes of small children, — in fact children at play naturally and spontaneously assume this formation. The circle formation is superior to the straight line in being easier to maintain. It is also the natural grouping to assume when a demonstration is made, as is evinced by the circular crowd which collects around a street accident or performance. When the teacher stands in the centre of the circle and demonstrates an action, it is possible for all the class to see her equally well; also if she stands in the circle with the children when they are in action, it induces a sense of comradeship with the group. This formation enables the teacher to look each child in the eye, which is always of great assistance in studying the members of the class in an effort to comprehend their difficulties and read their emotions, as well as in holding the attention and maintaining order.

When the teacher wishes to assemble a group into a circle she may readily do so by using forms of expression something like the following: "Let's make a circle and take hold of hands," at the same time reaching her arms out sideways to illustrate. Should the children be slow to come together or stop to play with each other, she may add in a firm and pleasant manner, "quickly, please," "all take hold of hands." Next, to gauge the distance between the children and give room for freedom of movement, the class may be asked to "spread out a little better," at the same time the teacher should step back and raise her arms, thus taking "double distance." These instructions should be followed by the command "let go of hands," for should the teacher fail to give proper consideration to the busy little hands much mischief and disorder will inevitably result. The hands should never be clasped in any grouping except when there is some definite reason for their being so. In fact, many teachers make it a rule to keep the hands upon the hips whenever possible, thus removing the temptation for the child to squeeze and jerk his neighbor's hands and otherwise distract the attention of the class.

*The Straight Line.* When teaching by imitation steps which require a differentiation of the use of the right and left, the circle formation should be abandoned in favor of the straight line; for should the teacher try to demonstrate, in the circle formation, such a movement, those facing her would use the opposite foot to the one she is using, while those beside and behind her would use the same. The evolving of a straight line from a circle is a simple matter for it may be accomplished by choosing a leader, facing the class in "line of direction" and having him lead those behind him out into a straight line.

*Grouping in Couples.* After the teacher becomes somewhat acquainted with her class and the couple dances are introduced, it is recommended that she give each child a partner and a permanent position in the circle. By this means it is possible to scatter, through-

out the class, the precocious and older children in such a manner that the diffident and backward may be assisted by those who are quicker to grasp and retain the new idea. If the mischievous children are well separated they will generally give little trouble. This deliberate arranging of the group also helps to maintain better the average of the class, for it is an unfortunate fact that a class can only advance as fast as its slowest members. In some schools the children are seated at their tables or desks in the desired order for floor work, so that they may march out in well-arranged order to begin active work. For teaching couple dances it is always well to have two permanent leaders as partners who should be the brightest, most responsible and skillful in the class, for their example and assistance will be invaluable to the rest of the class. Of course, irregularity of attendance, and increasing proficiency will necessitate a continual readjustment of partners; however, a sufficient nucleus of organization will be constant to make the rearrangement of partners a matter of a moment's consideration. This permanent arrangement of the group into partners will preclude the necessity of counting off and "opening order" which little tots find difficult. When it is desired to teach the children the idea of "opening order" they may be given the game of "The Little Pigs."

The question frequently arises in classes which are composed of both boys and girls whether it is advisable and advantageous that the partners be so selected that a boy and girl dance together. This arrangement looks very well in exhibitions and in some dances is very appropriate. As a rule little regard should be paid to the sex of the members of the class when teaching. Seldom is a class equally divided into girls and boys, and, therefore, it is useless to give the time and attention to this grouping. The physical skill and ability of little boys and girls is almost identical, and a differentiation which nature does not recognize or the children demand is hardly worth considering.

**Teaching by Imitation and Dramatization in Place of Commands and Descriptions.**—When the first rhythmic work is given it is usually best to teach by imitation as much as possible. By imitation is meant that the teacher first shows each exercise and then dances with the class. Small children find it easier to imitate an action or act out some play than respond to descriptions or commands. Up to the time children enter school, their play has been imaginative and imitative without conscious effort at the differentiation of the activity of the various parts of the body. When a child makes his first efforts at directed activity, he is usually bewildered when asked to raise a right arm sideways or touch the left toe forward. Puzzling instructions and descriptions may be largely avoided if the child is *gradually* taught to respond to commands and descriptions. By the use of such Action Songs as this book includes, it has been found that the use of the names of steps, commands and descriptions of actions is unnecessary. When a child sees "Diddle, Diddle Dumpling" and hears the music he does not need to be told to run in place, raising his knees forward waist high.

**Arousing and Holding the Attention.**—The interest aroused by the rhythm itself, if it is properly presented, will usually be sufficient to hold the attention of the class. Much depends upon the spirit the teacher puts into the demonstration, — that intangible something which makes the series of motions a dance, not merely inexpressive actions. If the teacher enjoys the rhythm and shows she delights in executing it, there is little doubt but that the class will be eager to copy her demonstration. No written description can convey to the teacher this spirit in which lies the charm of the dance, for it must come from her "feeling the rhythm" and expressing it by the flash of eye, the smile, elasticity of step and the emotion and thrill in the voice. If the teacher would succeed in teaching rhythmic work to children she must, when she shows a dance, forget to be a "school marm" by exerting herself to be as fascinating as lies in her power, and this she can easily do without loss of dignity.

Care should be taken to watch carefully for any waning of the interest, and when

the teacher sees signs of wavering attention, due to loss of interest, then is the time to pass on to another game or dance. The mistake should not be made, however, of allowing the children to acquire the habit of flitting from one thing to another, constantly seeking for some new thing to amuse them and never concentrating long enough on one thing to master and really enjoy it. The game "Peter Piper Says Please" has been arranged with the idea of giving the class training in concentration and it may be used when the class have become somewhat disorganized as after a game such as "The Fairy Ship."

**The Musical Accompaniment of Rhythmic Work.**—Rhythmic action involves a regular succession of motions in musical time with a periodical recurrence of accent. From the above statement it will be seen what an important factor the musical accompaniment is in the proper presentation and interpretation of rhythmic work. The accompaniment should bring out the rhythm of the words by a strong and clear accent of the time, and assist in interpreting the story of the dance by stimulating the emotions and inspiring the children with a desire to express themselves in bodily action.

Teachers of Dancing will do well to give careful consideration to the subject of their musical accompaniment. A good and helpful accompanist must do more than accurately play the music. First she should carefully study the music, paying particular attention to the marking which indicates the tempo, accent, etc. Next she should study the dance. The parts of the music which accompany skips, hops and other light "bouncing" actions should be light to stimulate the leap. All accented beats, when the foot strikes the floor, the claps, stamps and other single actions should be exaggerated by the bass notes, emphasized at the expense of the melody, which is here of secondary importance. For singing, the melody is the important part of the accompaniment; for dancing, this is not so largely the case, as it is the accented notes in the bass which give the dancers the time and help them to express the regular recurrence of intervals. When a dance is being demonstrated and taught, the musician should listen carefully and watch every movement to enable her to assist the teacher in bringing out the essential characteristics of the rhythm. Observing the action will help her to pick out the exact notes or measures which correspond to the part of the dance being taught; for in dances of more than one figure, it is as essential that the music be split up into its integral parts, as that the dance be analyzed into its simplest elements. The accompaniment for teaching dancing should no more be considered a musical performance to be played through to the end than one would in teaching singing. The musician should hold herself ready to respond to the command "halt" upon any beat where the teacher may wish to stop and correct a mistake, or repeat a part. Frequently the accompanist may be required to repeat over and over a single measure until some desired point is mastered.

At first she should take her time from the teacher and the class, but after the desired co-ordination has been acquired, or floor evolution learned, then she should cease to look at the class and pay strict attention to the time and artistic playing of the music. It is a very bad thing for a class to have the accompanist always adapt her time to them, for this will eventually result in both spoiling the musician's time and leaving the training of the class incomplete. The signal to the musician and the class that they are to hold themselves in readiness to start at the same instant is the preparatory command "in time"; the signal to start the music and the action is given as soon after the preparatory command as the teacher wishes, and is "begin." The teacher usually glances at the class to see that all are ready after she has given the warning signal "in time" before she adds "begin." The signal to the musician and the class to stop is "halt."

Words accompany the larger number of these Action Plays; yet they are in many cases intended to be used for descriptive purposes rather than as an accompaniment to the dance, sung by the class. It would be neither wise nor desirable that the children should constantly sing throughout the rhythmic period. If the teacher and the musician sing the

songs as the children dance, this will furnish them a guide to the action, which is more effective and pleasant than counting or descriptive commands would be. Take as an example "The Stork" dance; instead of the teacher's saying "Raise your left foot and stand still on your right, 1-2-3-4-5-6, etc., now change, 1-2-3-4-5-6, etc., now let's fly, etc."; better balance will be kept if the teacher holds the attention by singing the song, and directs the action by illustrating the motions as she sings.

**The Use of the Voice.**—Next in importance to the musical accompaniment, the demonstration of the action, and the class conduct, is the use of the voice. All that the teacher wishes to express or emphasize should be conveyed to the class by the tones of her voice. A careful study of the rhythms from the point of view of their interpretation by vocal expression will be well rewarded. "Pussy-cat, pussy-cat, where have you been?" should represent curiosity, interrogation and possibly reproof, and the teacher should express these sentiments when she first repeats the words to the class. The accented beats in the music should be supplemented by accenting the corresponding words in the verse. The voice should also express the tempo of the movement. A slow rhythm such as the r[illegible] [illegible] [illegible] [

not give to this subject the importance we should if the class were a few years older. We should, however, keep this general scheme in mind when planning our lesson.

Let us assume for purposes of discussion that we have at our disposal for the rhythmic period fifteen to twenty minutes. The question arises, "How can we utilize this time to give the maximum of motor education, rhythmic training, recreation and fun for the children?" The lesson may well begin with a review, preferably a game or series of actions which are in the direct progression to lead up to the new element which it is proposed to introduce in the lesson. This review will bridge the transition between the previous quiet work and the more strenuous physical activity. Also it is of the utmost importance that the child enjoy the first activity in the lesson in order that we may gain his attention and put him into a frame of mind where he will enter into new activities with eager anticipation. Children almost without exception enjoy any physical action which they feel they execute with skill and success.

If the first activity in the period is *not* a preparation in direct progression for the new element, then it is evident that such a review should next be given to introduce the new element. In every lesson something new should be taught, if nothing more than the correct way to stamp or clap. In this way the children will easily and without any straining gradually acquire motor control and rhythmic sense. This new element should, however, never in any way interfere with the mastery of each stage of the progression, for it is vital to success that the class be given something new only after the preparation has been entirely satisfactorily accomplished. Small children progress much more slowly than adults, because they have less motor control. If the "new element" in the lesson is not a movement which demands that large muscle masses be brought into action, then it is well to give next a few minutes to some skipping or running game; for it is recommended that the class be given sufficiently violent exercise each day to get them out of breath. This should not, however, be carried to an extreme. The aim of the teacher should be to send the child on to the next activity in such a condition that his body is in an improved state, such as better circulation and improved nerve control.

**The Ending of the Lesson.**—It is a mistake to end the lesson with a disagreeable or difficult task, because it is greatly to be desired that the child remember his rhythmic period with pleasure. He should be able to recall that he enjoyed the work and that he successfully mastered something new and possibly difficult, for this pleasant memory will insure his bringing enthusiasm and interest to the next game period. The teacher should see to it that her class always goes from the active to the quiet work in a condition of self control. It should never be necessary to resort to discipline to quiet a class after a strenuous physical activity. The probabilities are that the excitement and restlessness are due to quickened heart action such as results from running, hopping, etc. Slow leg movements which draw the blood into the large muscles of the leg are helpful to relieve this condition, such as marching, "Goosey, Goosey Gander," the knee bending and stretching in "Cock-a-doodle-doo" (without the run), "Bobby Shafto," "See-saw No. I," and the "Motorman." Quiet games are also of value, as "Humpty Dumpty," "Little Miss Muffet," "Sing a Song of Sixpence," "The Kewpies," "Come, My Dolly," "The Fairies' Moonlight Dance," "Hush-a-bye Baby," "The Pancake Man" and "The Stork."

**Breathing Exercises.**—Breathing exercises are also valuable, and may advantageously be placed at the end of the lesson. "Playing Train" is a good breathing exercise when the breath is held for two measures. Children greatly enjoy imitating animals. To furnish an interest and a motive in the breathing exercises, the following animal imitations may be given at a suitable time to correspond with the previous activity in the lesson: mewing of the "Three Little Kittens"; the panting of the dog the master lost; the bleating of the "Black Sheep"; "Cock-a-doodle-doo"; the buzzing of the fly in the spider's parlor, etc. Or they may take long breaths by pretending to smell the "Blos-

soming Flowers"; the violets mentioned in the "Fairies' Moonlight Dance"; the baking pancakes in "The Pancake Man"; the cake in "Pat-a-cake." The class may try to see how many times they can say "tinkle" on one breath to imitate the leading of "Peter Pan" by "Tinker Bell." For sustaining exhalation the children may pretend to blow various things, as example, blowing of such seeds as the dandelion by the wind in "Blossoming Flowers." The rooster in "Cock-a-doodle-doo," "The Stork" or the birds in "Blossoming Flowers" may be supposed to drop feathers which the children blow. Many appropriate themes will doubtless suggest themselves to the teacher.

Often if the children are given some mental image upon which to concentrate their attention, while the circulation is adjusting, their excitement will pass away. Also when restlessness ensues from concentration or an endeavor to acquire some difficult co-ordination it will rest the mind if their attention is held to some quieting thought. This concentration upon a mental image may best be done with eyes closed.

The teacher may present the image in some such form as this:

> "How many of you ever saw an apple tree with flowers on it?"
> "What color were the flowers?"
> "What happened to the petals when the wind blew?"
> "Suppose we close our eyes and try to think just how they looked fluttering down in a cloud of pink."

This may be given preceding the dance "Come, My Dolly."

Or the teacher may use this means of suggesting the image to the class:

> "Let's close our eyes and try to remember what a snowstorm looks like. After you have thought about it for a while I am going to ask you to tell me about it. What street did you play you were on? And how large were the snowflakes, and how fast did they fall?"

Other suggestions correlated with these Action Plays are:

Listening to the

> Black Sheep bleat,
> Santa Claus' sleigh bells,
> The tick of the clock which the mouse ran up in "Hickory Dickory Dock."

Imagining they are watching

> The man in the moon,
> Twinkling little stars,
> Fireflies flickering and flashing,
> Christmas tree and noticing how it is trimmed and what presents are on the tree,
> The autumn wind scattering the leaves,
> The Kewpies flying down from the sky,
> The three ships sailing, Fairy Ship and the ship in which Bobby Shafto sailed to sea.

Closing the eyes is restful in itself. Softly singing "Hush-a-bye Baby" or "Bye Baby Bunting" with the eyes closed will also have a quieting effect. Another suggestion might be to ask the children to show how quiet and still the Brownies and Fairies keep during the day. Much of the success of such suggestions depends upon the quieting and soothing influence of the teacher's voice and manner when she presents them to the class.

## THE PROGRESSIVE ORDER OF ARRANGING THE ACTION PLAYS

**The History of Rhythmic Action.**—The rapid and unprecedented spread of the Folk Dance movement throughout this country has not been the result of chance but rather because these dances are of such incalculable value from a recreational and educational point of view. Aesthetic Dancing is the culmination in our age of a long process of evolution in the art of bodily expression, and as such is a sister to Music and Drawing, and like them it has its well-developed technique. Many of the peasant dances, in reality, represent some of the earlier stages of this evolution. They are less technical, being a popular form of amusement among the crude peasants and have a strong element of imitation, their themes being frequently drawn from everyday life, as instanced by such titles as "The Trip to Stockholm" and "The Shoemaker." It will readily be seen that these dances, characterized by a large amount of energetic action, playful pantomime and irresistably catchy and vivacious musical accompaniment must strongly and universally appeal to children, whose very instinct prompts them to express themselves in joyous and intense physical activity. However, the Folk Dances are dances of adults and, as such, presuppose the motor skill of the adult peasant and therefore are generally unsuitable for children under the age of eight or nine years. The Folk Dances represent an advance over the more primitive forms in that they are more formal; the exact actions are well defined, while their complicated figures, couple evolutions, and difficult steps are a distinct advance over the individualistic actions of the pantomime dances.

The earliest form of the dance included only the familiar steps of walking, running and leaping. Each dancer went through his actions alone without the assistance of others, — that is, there was more or less freedom of choice of the form and manner of expression. The circle formation was one of the most common groupings, as the dancing usually took place around a fire, or some object such as the totem pole. To the savage the dance was the highest form of expression for his strongest emotions. The mimicry of the Folk Dance is inherited from the earliest forms.

**The Progressions.**—It is neither practical nor necessary that the small child in learning to dance, should progress through the exact stages which mark the evolution of the dance. This would involve the teaching of much that is uncouth and in every way undesirable and unnecessary. Nevertheless, a study of the history of dancing yields many valuable suggestions for the arrangement of a course for the rhythmic motor education of the child. As the first attempts of the savage at a rhythmic movement of his feet made use only of those movements he already knew, just so we ought to start the children to dance by first making rhythmic those actions which the child has previously acquired, namely walking, running and skipping. The first thing for us to do is to decide what we wish to teach and then link these advanced steps with what the child knows by a carefully graded order of arrangement. After we have decided what our goal is to be, we must next analyze and make a careful study of all the essential characteristics and basic elements of these advanced dances. All dances are capable of being broken up into more simple forms which, in the last analysis, are evolutions of walks, runs, slides and skips. Too much importance cannot be placed upon making rhythmic work simple and easy for the child by linking the unknown complicated steps with what he already knows. It is possible to arrange these basic elements of steps in several different orders of progression, each of which has much to recommend it; however, any successful progression must be so arranged that each new element added is so natural a sequence of the preceding that it is almost a spontaneous evolution. The preparatory teaching should be such that when it is desired to teach a new dance, the teacher has only to show how previously acquired actions may be united in a new way with as small an element as possible of the unacquired. It is not claimed nor expected that the following progressively arranged Action Plays fulfil this ideal nor that they will supersede all

other rhythmic work now in successful use. They are merely presented as representing one possible set of progressions. It is recommended, if the teacher wishes to use this progressive order, that she analyze those games, which she has in the past found suitable for her classes, and either substitute them in the proper place for those included here, or use them as desirable and profitable additions to the course. On the other hand, if the teacher wishes to use some other series of progression; then the grading here may be entirely disregarded, as many of the rhythms require about an equal amount of skill and may be given simultaneously. If no progression is used, then the dances cannot be expected to lead up as efficiently to more advanced work. This would tend to make each rhythm an end in itself. While due regard has been paid to making the rhythms pleasurable to the children and attractive and pleasing to the spectator, the ideal in mind has been to educate and develop the child and unfold his powers. Although each represents a complete unit, they are not ends in themselves but represent a series of stages leading up to higher things. None of these Action Plays, — with the possible exception of "Bean Porridge Hot," — is accompanied by traditional action, although traditional singing games and dances have been freely borrowed from for ideas. This has been considered both excusable and inevitable, considering that the course is supposed to be preparatory to more advanced work. After its completion it is anticipated that the children will be familiar with many of the couple evolutions, rhythmic steps and actions which are a part of our most popular Folk Dances. Some of the rhythms are almost absurdly short and simple, as "To Market," but it must be remembered that little children always start memorizing with short words and phrases. In teaching dancing to adults the progression need neither be as slow nor elaborate. Often in a single lesson all the steps of a simple dance may be taught and assembled. This method is not generally satisfactory for small children. It is better to teach each action as a separate rhythm thus giving the children an immediate interest. For example, "See-saw No. III" is prepared for by a whole series of progressions and when, after the child has learned all its integral parts and the dance as a whole is given him, the sequence of figures and final synthesis and assembling of parts will be a revelation and a joy to him.

**The Teaching of the Action Plays.**—Learning to dance is a matter of physical growth and mental development and this should be thoroughly recognized by the teacher. When this is properly understood the importance of progressing slowly will be appreciated, and the futility of hurrying the class to cover a course will be evident. Disregard of this important point will certainly endanger the success of all future work and give the child a large amount to unlearn. What a child learns he should learn correctly, and this he cannot do if he is hurried on to something new before he is properly prepared. One of the most difficult tasks in motor-education is to correct a fixed undesirable habit of motor-reaction. The time to correct a spelling lesson is said to be before it is written. Just so with dancing, the time to teach good form is when an action is first presented, as example, the child should from the first be encouraged to dance lightly and with good knee action to obviate jars. To teach intelligently any form of Physical Training it is necessary that the teacher constantly keep in mind something of the mental and physical processes involved in acquiring a new co-ordination, for in this way only, can she nicely judge when the class is prepared to pass on to a new stage in the progression. Briefly, this is the way a new movement is acquired:

1. The teacher helps the child to construct a mental image of the desired action.
   (*a*) Through the eye (by demonstration of the movement).
   (*b*) Through the ear (by oral description).
   (*c*) By stimulating his imagination.

   The mental image must be constructed by a new association of what he already knows.

2. The child's brain sends out an impulse through the nerves to reproduce the image in physical activity.

3. This impulse stimulates certain muscles, which respond with an effort to produce the desired action.

4. The stimulated muscles may not at first hit upon the correct reaction to correspond to the mental image, in which case an experimental stage will follow the sending out of the impulse by the brain. This experimental stage is called the period of "trial and error." After some experimenting and practicing, the stimulated muscles will learn to do team work and the desired action will result.

5. The movement must be repeated a sufficient number of times for the impulse which stimulates the action to make a nerve pathway and thus fix the proper habit of reaction.

6. After the habit of reaction has been fixed, the movement becomes reflex and may be stimulated without the direction of the brain, the control passing to the spinal cord.

From the above rapid and superficial survey may be deduced that the teacher should first of all take great care in building up the mental image of the action which she wishes reproduced; for if the image of the desired action is not properly constructed, she cannot expect the reaction to be satisfactory. Without making the presentation tedious or confusing she should help the child to construct as accurate an image as possible of what she desires to teach. It is believed that little descriptive and dramatic Action Plays are a valuable aid to such a presentation. Mistakes and probable misunderstanding should be guarded against by looking ahead for possible errors and then incorporating in the rhythm or the manner of its presentation some element which will make clear the point which is liable to be misinterpreted. That is, instead of caution against a mistake, let her tell the child to do something which will in itself induce the correct form. In "Diddle, Diddle Dumpling" we have a rhythm which is bound to introduce the desired knee action into the stamp, as the knees are certain to be raised waist-high, because of the previous knee action of the quick run in place.

If the child is very much interested and anticipates with delight trying to make any desired motion, then the impulse sent out to the muscles will be correspondingly strong and successful.

Great patience is required in teaching any form of Physical Training because of the period of "trial and error," when the class may perhaps be indifferently accomplishing what is expected of them. The teacher should not at this time fret herself with useless endeavors to correct mistakes, nor should she distract the attention of the class by admonitory commands and descriptions. Give the class time to do so and they will probably prove that the apparent mistakes were only made because the muscles were learning how to respond to the stimulus of the impulse, by trying out how best to make the movement. Always let the teacher remember that, if she can be reasonably sure that the children have a correct mental image of the desired action, if this action is within the ability of the class, and if the desire to reproduce it is sufficiently strong, then the proper co-ordination is almost sure to be acquired, if the class is allowed sufficient time for experimenting and practicing.

The time when the action becomes reflex is also liable to bring discouragement, for after the class has been correctly executing the movement for some little time, the teacher may look around and discover that a part or all of the children seem to have lost their recently acquired skill. This is the truth, for when the control of the action passed from the brain to the spinal cord some link in the chain of stimulus, impulse and reaction was lost. This break in the association happens quite frequently, especially when the rhythm

requires such co-ordination as the taps in "The Motorman." This loss of ability to perform the movement is really not as serious as it appears to be. The teacher has only to go back to the beginning and briefly review her previous presentation of the action, which will serve to bring the direction of the movement back to the brain and thus re-establish the proper reaction. It may be necessary, if the co-ordination is difficult to acquire, to repeat such a review a number of times.

When teaching a new movement, all confusing and complicating elements should be eliminated in order that the presentation may be as simple as possible. It is therefore, in most cases, best to teach the words of the Action Play before the movement is shown. The teaching of the words may be taken care of in the singing circle or song period. The use of Mother Goose rhymes minimizes the number of songs to be taught, as many are already familiar to the children. It should not be expected that the children should constantly sing when they are learning a difficult action. When the children seem to prefer to do the action without singing the words aloud, the teacher may sing and thus furnish a guide to the action, much as a mother sings "Pat-a-cake, pat-a-cake, baker's man" when she is teaching her baby to "pat-a-cake." When the movement is difficult the musical accompaniment often is distracting. During the period of "trial and error" it is frequently easiest for each child to take his own time when experimenting how to accomplish the movement; therefore, the uniformity of time set by the music acts as a hindrance instead of giving assistance. A step which involves a leap or a jump demands that the attention be divided between the learning of the mechanism of the step and acquiring the difficult task of properly adjusting the body weight. For this reason the mechanism should be taught by walking the step and adding the leap after the proper form has been mastered.

The plan of presenting a Song Play may follow this order:

1. Teach the song.
2. Review previously acquired actions upon which new movement is based.
3. Present the new action in such a way that the child will construct the proper mental image.
4. Let the children walk the new step or movement without leaps, the teacher singing the words of the Song Play.
5. Let the children walk the step with the music slowly accompanying the action. The tempo should follow the action of the class.
6. Let the children dance the step with the music following the action of the class.
7. Let the children dance the step while singing the words, following the time set by the piano.

# RHYTHMIC ACTION PLAYS AND DANCES

# PART TWO

# PART TWO

## CONTENTS

Rhythmic Action Plays and Dances arranged progressively for teaching.


PAGE

**Chapter I. Walking, Marching and Running** . . . . . 23

The Kewpies . . . . . 23
The Crooked Man . . . . . 24
Little Miss Muffet . . . . . 26
Wee Willie Winkie . . . . . 27
Lucy Locket . . . . . 28
Sing a Song of Sixpence . . . . . 29
The Pancake Man . . . . . 31
The Tin Soldiers . . . . . 33

**Chapter II. Sliding** . . . . . 35

Playing Train . . . . . 36
Here We Go on a Merry-go-round . 38
Santa Claus and the Christmas Tree . 40
Oh Where, Oh Where Has My Little Dog Gone? . . . . . 42
Yankee Doodle . . . . . 86
To Market . . . . . 43
Hickory, Dickory, Dock . . . . . 44
Peter Pan . . . . . 45
Pussy Cat, Pussy Cat . . . . . 47
Three Funny Old Men . . . . . 49

**Chapter III. Knee, Hip and Ankle Action** . . . . . 51

The Stork . . . . . 51
See-saw, No. I . . . . . 53
Goosey, Goosey, Gander . . . . . 54
Diddle, Diddle Dumpling . . . . . 55
Walking on Stilts . . . . . 57
The Motorman . . . . . 57
Cock-a-doodle-doo . . . . . 61
The Man in the Moon . . . . . 63
Bobby Shafto . . . . . 66

PAGE

**Chapter IV. Hippity Hops, Skips and Jigs** . . . . . 67

Hush-a-bye Baby . . . . . 68
See-saw, No. II . . . . . 69
Here We Go on a Merry-go-round . 38
Old King Cole . . . . . 71
Dame, Get Up and Bake Your Pies. 73
Ride A Cock Horse . . . . . 74
Hippity Hop to the Barber Shop . . 75

**Chapter V. Balance Step and Point Step** . . . . . 77

Leg over Leg. (Music) . . . . . 90
Twinkle, Twinkle, Little Star, No. I . 78
Come, My Dolly . . . . . 79
The Fireflies' Dance . . . . . 82
The Fairies' Moonlight Dance . . . 84

**Chapter VI. The Step Hop** . . . . . 85

Leg over Leg. (Music) . . . . . 90
Yankee Doodle . . . . . 86
Jack Be Nimble . . . . . 89
Leg over Leg. (Game) . . . . . 90
Jack and Jill, No. I . . . . . 91

**Chapter VII. The "Hop Waltz"** . . . 92

See-saw, No. III . . . . . 92

**Chapter VIII. Sliding with Alternate Use of the Feet** . . . . . 96

Children Sliding . . . . . 97
The Fairies' Moonlight Dance (Music) 84
The Christmas Ships . . . . . 98
Brownies and Fairies . . . . . 100
Jack and Jill, No. II . . . . . 103
The Little Nut Tree . . . . . 105

PAGE

**Chapter IX. Couple Dances and other Action Plays in which the Formation is Composed of Several Small Groups** . . . . . 107

Bow-wow-wow . . . . . 109
Two Little Blackbirds . . . . . 110
The Little Pigs . . . . . 112
Pat-a-cake . . . . . 114
Three Little Kittens . . . . . 116
Ba, Ba, Black Sheep . . . . . 120
The Old Man in Leather . . . . . 123
Hippity Hop to the Barber Shop. (With change of partners) . . . . 75
Twinkle, Twinkle, Little Star, No. II 126
Girls and Boys, Come Out to Play . 129
Puss, Puss, Grey Cat . . . . . 132

**Chapter X. Miscellaneous Action Plays** 135

The Fairy Ship . . . . . 136
Little Boy Blue . . . . . 138
The Spider and the Fly . . . . . 138
Mistress Mary . . . . . 139
The Elephants' Dance . . . . . 140
Simple Simon . . . . . 140
Humpty Dumpty . . . . . 143
Peter Piper Says Please . . . . . 144
Hey Diddle Diddle . . . . . 144
Poor Dog Bright . . . . . 145
Bye Baby Bunting . . . . . 147
Blossoming Flowers . . . . . 149

# GLOSSARY

CLAP. Raise the left hand forward about waist high, palm facing upward; slap the palm of the left hand with the fingers of the right. This way is less liable to sting and will make a louder noise than when the palms are struck together. The position is a very convenient one from which to pass to other movements, as it does not involve rotating the forearm as is necessary when the fingers are pointed upward.

CURTSY. Step backward on the right foot; bend the right knee, straighten left leg and incline the body slightly forward. At the same time the skirts may be grasped at either side and spread sideways.

KNEELING. To kneel in a dance, bend the left knee and place the right knee on the floor, from which position it is very easy to arise and continue the dance.

FINGER SHAKE. Raise the left arm forward waist high, forearm parallel to the floor, palm facing downward. Rest the right elbow lightly on the back of the left hand and raise the right forearm perpendicular to the left hand. Point the right forefinger upward. In shaking the finger the movement is not so much a flexion of the elbow as a rotation of the forearm which turns the finger about one third of a circle from right to left, thus turning the point of the finger toward partner. The finger shake may be expressive of accusation, inquisition, derision, playful demonstration of vivacity or mischievous display of tender sentiment.

ARM HOOK. As partners stand facing and slightly to the side, they hook their nearest arms together by linking them at the elbow.

STAMP. Raise the knee and incline body slightly toward knee; then slap the floor with the foot by forcibly straightening the knee, at the same time raise body to an erect posture.

JUMPING (e.g. as in "Old King Cole"). Bend the knees; stretch the knees and leap in the air; land on the floor with the knees separated, the heels raised and the knees bent. The smallest child should be taught to land properly with the knees bent to obviate jar. The teaching should be by demonstration and suggestion. The teacher may suggest that the class listen to see who can come down without making any noise. She may also illustrate the jar which comes from landing stiff legged and the easy and quiet landing which results from proper form.

HIGH KNEE BENDING. Raise the knee until the thigh is parallel to the floor. Make a right angle at the knee and point the toe toward the floor.

HOP WALTZ. This step is a modified form for small children of a common step in Folk Dancing, the "Step Hop Waltz." A careful description of the mechanism is given in Chapter VII.

BALANCE STEP. Step sideways and point the toe of opposite foot forward, then raise and lower the heel of the supporting foot.

POINT STEP.

Count 1. Raise the right foot and point the right toe forward, turning the right heel to the left and forward.

Count 2. Raise the toe from the floor by raising the leg as a whole.

Count 3. Step forward on the right foot.

Repeat with the left foot and continue alternating right and left foot.

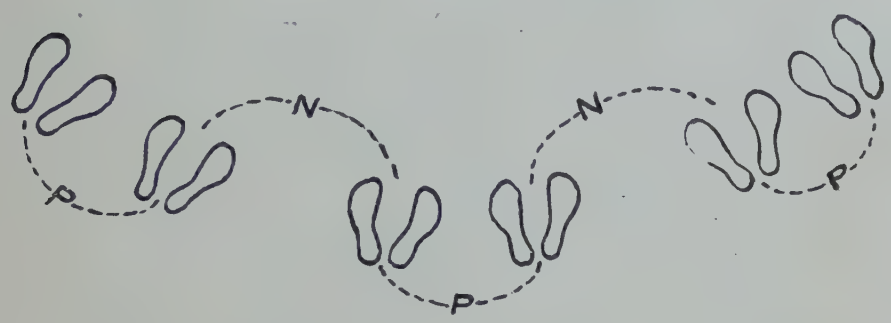
WRING THE DISH RAG. Two children stand facing with their hands clasped. They turn around in place by turning away from each other, back to back and toward each other again; this they do without letting go of hands. First the clasped hands are raised in the direction they are to turn and the children turn away from each other under the arch thus formed by the raised arms. The clasped hands are then passed over the head and down at the other side as they turn back to back. As the children complete the turn and face each other the other clasped hands are raised and passed over the head following the same direction and path as those first to be raised.

IN PLACE. An action executed in place means that the dancer performs the action on the spot where he is standing and does not move away in any direction from the position he is occupying on the floor.

IN LINE OF DIRECTION is a term which means direction of movement around the circle, the progression being counter clockwise. When a dancer is facing the centre of a circle the movement is to his right.

The use of this command does away with much unnecessary and often involved explanation. The children should be accustomed to the use of the term as soon as possible by the teacher naming the action whenever opportunity offers.

NEIGHBOR is the term used to designate the one who stands next to the dancer in the formation but who is not his partner.

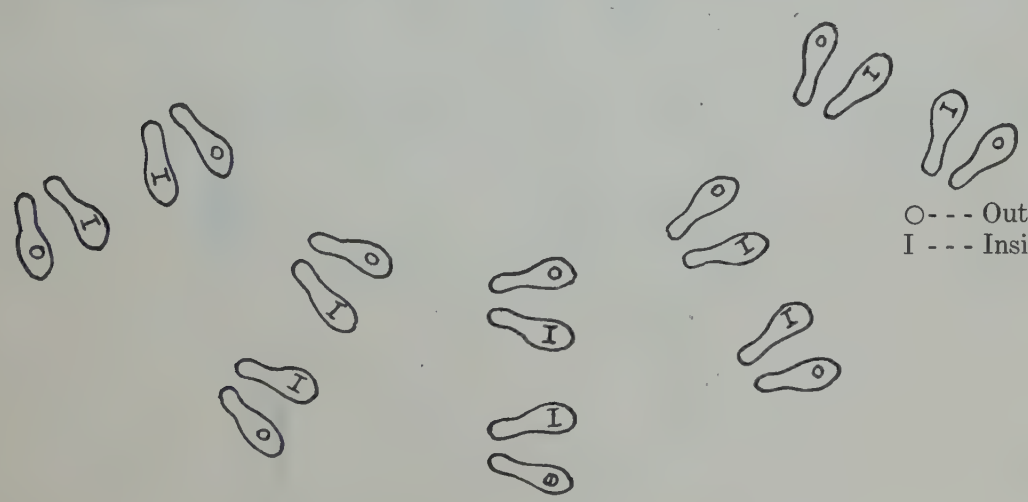



N- - - - Neighbors.
P- - - - Partners.

OUTSIDE PARTNER is the partner who is farthest away from the centre of the circle.

INSIDE PARTNER is the partner nearest the centre of the circle.

OUTSIDE HANDS AND FEET are the left hands and feet of the inside partners and the right hands and feet of the outside partners when in circle formation, facing in line of direction.



O- - - Outside Feet.
I - - - Inside Feet.

INSIDE HANDS AND FEET are the right hands and feet of inside partners and left hands and feet of outside partners when in circle formation, facing in line of direction.

SINGLE CIRCLE FACING INWARD is the formation in which the dancers stand side by side around a circle facing the centre.

SINGLE CIRCLE, PARTNERS FACING is the formation in which every other one in the circle faces in the opposite direction; that is, partners stand facing each other with their sides to the centre of the circle.

DOUBLE CIRCLE is the formation of two concentric circles, facing inward or facing outward as desired.

DOUBLE CIRCLE, FACING IN LINE OF DIRECTION is the formation in which partners stand side by side in couples.

## KEY TO THE DESCRIPTIONS OF THE ACTION PLAYS

FORMATION appears immediately after the music and indicates the organization or arrangement of the group when the game begins.

THE ITALICIZED COLUMN TO THE LEFT of the page gives the words of the Action Play, when the column is read from top to bottom.

THE COLUMN TO THE RIGHT of the page gives the actions of the song, when the column is read from top to bottom.

TO STUDY OUT AN ACTION PLAY read the page crosswise. The words of the song appear in the same spacing directly opposite the description of their dramatization.

THE PICTURES are in juxtaposition to the part of the text which they illustrate.

THE SPACINGS between the descriptions of the action serve to show just how much of the game or dance is done to the opposite words.

This plan has been followed throughout the descriptions wherever it seemed practical or necessary, in order to preclude any misunderstanding of just what action is intended for each part of the song. This arrangement of the descriptions also enables the teacher to easily refer to any point in the description without rereading the whole.

Most games and dances are intended to be continuously repeated as many times as is desired.

Unless otherwise stated, concentric circles are composed of the same number of children.

# PART TWO

## CHAPTER I

**Walking, Marching and Running.**—This group includes Action Plays which have a strong element of pantomime, and yet require little skill beyond that which the children already possess. Marching is essentially rhythmic walking and "The Tin Soldier," with which the group ends, is intended to start the children in formal marching. The aim of the group as a whole is to organize the class into the most simple of all formations, the circle, and introduce to the child the idea of rhythmic action. The running is of the most informal kind and little attention is paid to keeping in time with the music.

### Progression for Teaching

The Kewpies.
The Crooked Man.
Little Miss Muffet.
Wee Willie Winkie.
Lucy Locket.
Sing a Song of Sixpence.
The Pancake Man.
The Tin Soldiers.

---

### THE KEWPIES*

Irene E. Phillips Moses — German

The Kew - pies, the Kew - pies, all round us they spread; They dance and they whirl till they turn (Ma - ry's) head.

* The word Kewpie is here used with the kind permission of the *Woman's Home Companion*, where the Kewpies may be seen from month to month.

The children join hands in a circle and walk around in line of direction swinging their arms and singing the words of the song. On the words "turn (Mary's) head" some child in the circle previously chosen is named in the song and turns around with her back to the centre of the circle and again joins hands with her neighbors. The words are repeated over and over, and at each repetition the child to the right of the last one to turn is named in the song and turns around. This continues until all have turned with their backs to the centre of the circle, when the children in the same rotation turn round one by one and face the centre again.

NOTE: This is a simple game but very popular with small children. It has the same action as the old English game "Green Gravel" but with a less sentimental theme. The teacher may tell the class about Rose O'Neill's Kewpies and their pranks which turn peoples' heads, showing them the pictures of these delightful little people.

## THE CROOKED MAN

Mother Goose — MAE REHBERG SCHEUERMAN

*Allegretto*

There was a crooked man, he walked a crooked mile, He found a crooked sixpence a -

gainst a crook - ed stile; He bought a crook - ed cat, which

caught a crooked mouse, And they all lived to-geth-er in a lit- tle crooked house.

**Formation.**—A single circle facing in line of direction.

*There was a crooked man, he walked a crooked mile,*
*He found a crooked sixpence against a crooked stile;*
*He bought a crooked cat, which caught a crooked mouse,*

March forward in line of direction.

*And*

Halt and face centre of circle.

*they all lived together*
*in a little crooked house.*

All kneel on right knee.

## LITTLE MISS MUFFET

Mother Goose — Traditional Tune

*Allegretto*

Lit - tle Miss Muf-fet, she sat on a tuf- fet Eat-ing curds and whey; There

*accel.*

came a black spi-der and sat down beside her And frightened Miss Muf-fet a - way.

**Formation.**—All the children kneel a good distance apart, on the right knee, facing the centre of the circle and holding an imaginary bowl in the left arm, except an odd one, the spider, who is on the outside of the circle.

*Little Miss Muffet,*
*she sat on a tuffet*
*Eating curds and whey;*

The children go through the movements of pretending to eat from the imaginary bowl while the spider steals around on the outside of the circle.

*There came a black spider*
*and sat down beside her,*

The spider sits down on the right side of some one whom he wishes to scare away.

*And frightened Miss Muffet away.*

The one on whose right the spider sits, jumps up and runs away and becomes the new spider. The spider then moves into the vacant place and the game continues as before.

## WEE WILLIE WINKIE

Mother Goose

MAE REHBERG SCHEUERMAN

Wee Wil-lie Winkie runs thro' the town, Up stairs and down stairs in his night-gown;

Rapping on the window, crying thro' the lock, Are the children in their beds now 'tis eight o'clock?

**Formation.**—A single circle facing inward with an odd one (Wee Willie Winkie) on the outside of the circle.

*Wee Willie Winkie runs through the town,*
*Upstairs and downstairs in his nightgown;*

"Wee Willie" runs around on outside of circle.

*Rapping on the window,*

"Wee Willie" stops and claps his hands twice, which is the signal for the children to go to sleep. This they do by closing their eyes and placing their cheek on the back of their hand.

*crying through the lock,*

"Wee Willie" places his hand to his mouth as if calling.

*Are the children in their beds,*
*now 'tis eight o'clock?*

"Wee Willie" steals into the circle and looks around to see if all are asleep, then he quickly runs out and taps someone on the back, who chases "Wee Willie" endeavoring to catch him before he is back to the vacant place in the circle. Should he succeed, the game begins again with the same "Wee Willie," otherwise the chaser is the new "Wee Willie" for the repetition of the game.

## LUCY LOCKET

Mother Goose

*Moderato*

Traditional

*accel.*

Lu - cy Lock - et lost her pock - et, Kit - ty Fish - er found it; But

ne'er a pen - ny was there in't Ex - cept the bind - ing round it.

**Formation.**—A single circle standing facing inward, with a Lucy Locket on the outside of circle chosen to drop the handkerchief.

*Lucy Locket lost her pocket,* — Lucy Locket runs around on outside of circle and drops her handkerchief behind someone in the circle,

*Kitty Fisher found it;* — the one behind whom the handkerchief is dropped picks it up

*But ne'er a penny was there in't Except the binding round it.* — and pursues Lucy Locket around the circle in an effort to catch Lucy Locket before she gains the vacant place. Should she succeed in catching her, the game begins again with the same Lucy Locket, otherwise Kitty Fisher becomes the new Lucy Locket.

## SING A SONG OF SIXPENCE

Mother Goose

MAE REHBERG SCHEUERMAN

Sing a song of six - pence, a pock-et full of rye, Four and twen-ty black - birds, baked in a pie. When the pie was o - pened the birds be - gan to sing, Was-n't that a dain-ty dish to set be-fore a king? The king was in his count-ing house count - ing out his mon - ey. The queen was in the par - lor eat - ing bread and hon - ey. The maid was in the gar - den hang-ing out her clothes, A - long came a black-bird and nipped off her nose.

**Formation.**—The players stand in a single circle facing in line of direction, with their hands placed upon the shoulders of the one in front. A single blackbird stands in the centre.

| | |
|---|---|
| *Sing a song of sixpence, a pocket full of rye,*<br>*Four and twenty blackbirds baked in a pie.* | The players march around in a circle. |
| *When the pie* | Face centre of circle. |
| *was opened the birds began to sing,* | March backward to represent opening of pie. |
| *Wasn't that a dainty dish* | Raise hands forward upward as if showing pie. |
| *to set before a king?* | Lower arms and bow forward as if setting dish before a king. |
| *The king was in his counting house counting out his money.* | Go through motions to represent counting out money. Hold up left hand and with the right index finger touch each of the fingers of the left hand, beginning with the little finger. |
| *The queen was in the parlor eating bread and honey.* | Spread an imaginary slice of bread by running the forefinger (knife) over left palm (bread), then hold right hand to mouth as if eating. |
| *The maid was in the garden hanging out her clothes,* | Raise arms forward upward toward an imaginary line and raise on toes. |
| *Along came a blackbird* | Run right forefinger down nose. |
| *and nipped off her nose.* | Show nose by placing the thumb between first and second finger. |

The showing of the nose is done quickly and is the signal for all to kneel. The blackbird in the centre then rushes forward and tries to tag someone before he can kneel. Should he succeed, the one tagged takes his place in the centre, otherwise the game begins again with the same blackbird and is played as before.

## THE PANCAKE MAN

IRENE E. PHILLIPS MOSES — MAE REHBERG SCHEUERMAN

*March time*

When moth - er takes us down - town, We al - ways if we can,

Pass the lunch-room win - dow, With its white-capped pancake man. Oh! see him

CHRISTINA ROSSETTI — ELEANOR SMITH

*mix a pan - cake, Stir a pan - cake, Drop it in the pan;

Try the pan - cake, toss the pan - cake, Catch it if you can.

* From "A Primer of Vocal Music" by Eleanor Smith, printed by permission of SILVER, BURDETT AND COMPANY.

**Formation.**—A single circle facing in line of direction.

*When mother takes us down-town,*
*We always if we can,*
*Pass the lunch-room window,*
*With its white-capped pancake man.*

March forward around circle in line of direction.

*Oh! see him*

Halt and face centre of circle.

*mix a pancake,*

Roll right hand forward and down over left, circling away from body (twice).

*stir a pancake,*

Roll left hand over right and upward toward body (twice).

*Drop it*

Clap thighs in front.

*in the*

Clap hands waist high.

*pan;*

Clap thighs in front.

*Try the pancake,*

Place palms of hands together and raise hands on level with mouth, the back of right hand facing upward. The right hand represents the pancake, the left hand the pan. Slowly raise the wrist of the right hand, keeping the tips of fingers together, then peep under hand to see if underside of pancake is done.

*toss the pancake,*

Separate hands, turn palms upward and make movement as if tossing a pancake high above the head.

*catch it*

Clap hands.

*if you can.*

Drop hands at sides.

## THE TIN SOLDIERS*

W. H. NEIDLINGER

*mf*

See my sol - diers all so fine; Ta -

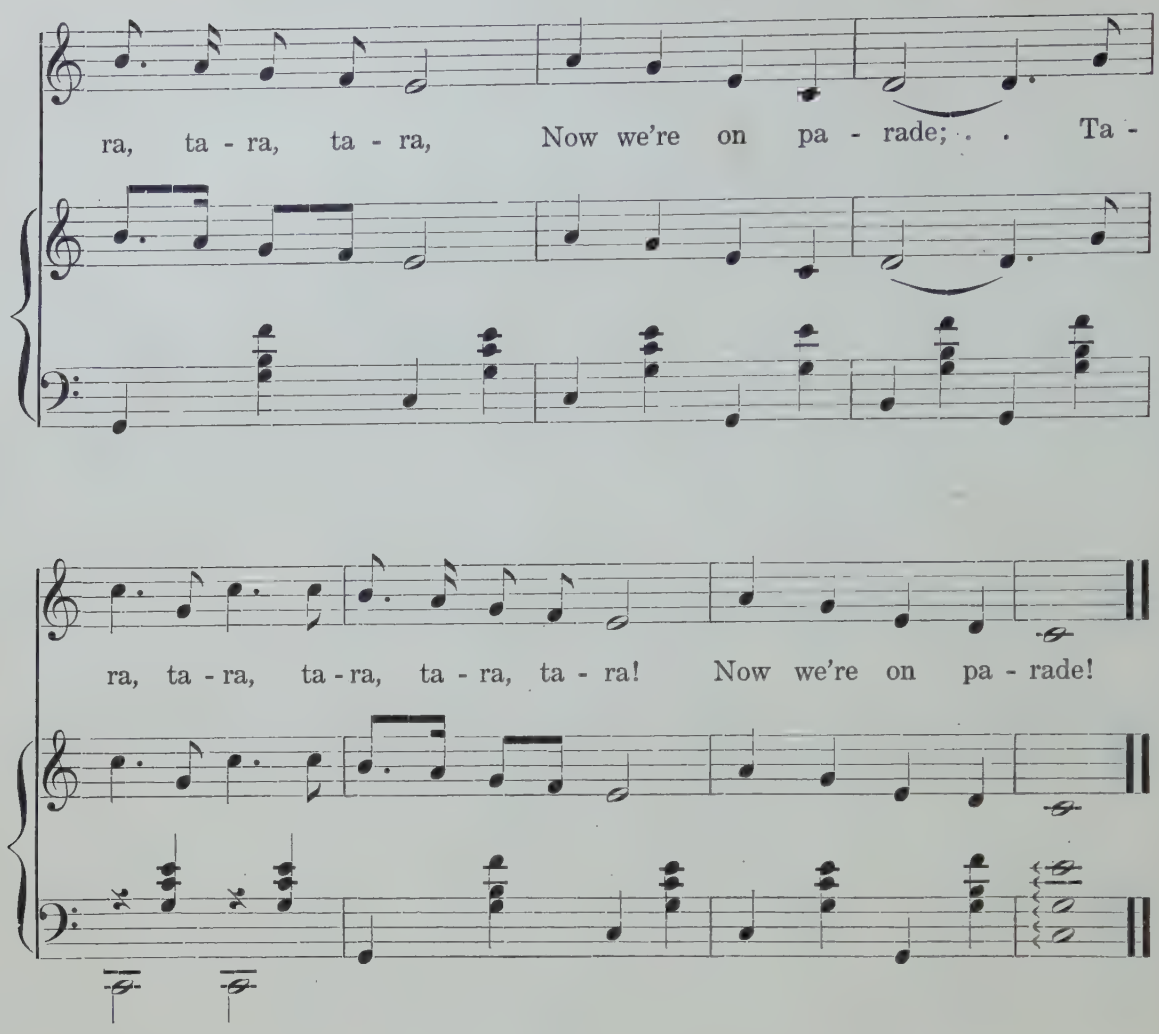
*p* *mf*

ra! ta - ra! Hear the bu - gle call; Stead - y, stead - y,

*cres.*

keep in time; For - ward, march; for - ward all! Ta - ra, ta - ra, ta -

* Printed by permission of G. SCHIRMER, 3 East 43d St., New York City.




This music has been included because it is an excellent march with an appropriate theme. The first marching may be either in single file or in couples as the teacher may desire. No attempt has been made here to write out the many simple marching evolutions in common use in little children's classes, for each teacher has her favorite fancy marches which are best adapted to the size and shape of her floor.

Measures 1–8 may be used for marking time. Measures 9–18 for marching in any desired direction.

## CHAPTER II

**Sliding.**—This series of progressions in many ways furnishes the most valuable training of any group in the book, for sliding is one of the most basic elements of dancing. It is hardly possible to lay too much stress upon its importance as a preparation for future work and its relation to the rhythmic motor education of the child. Children show great individual differences in skill in this movement, some can slide gracefully, lightly and naturally, and others exhibit almost a total inability to slide without special instruction. Classes are often disappointingly slow in learning to slide; but let the teacher feel assured that her patience will be well rewarded when the ability is at last acquired, for when a class has learned to slide with good knee action to the various tempi and use the feet alternately in series of slides, a milestone in their rhythmic education has been passed and because of the good foundation which has thus been laid all future progress will be correspondingly rapid.

The sliding in this group does not involve the alternate use of the feet when sliding in any given direction. The sliding in these Action Plays is in the three directions, sideways, forward and backward, with the same foot leading throughout the slide in any direction. Chapter VIII deals with the subject of sliding in the different directions when the feet are alternated. However, it will be seen that the first rhythm in this group ("Playing Train") involves the alternate use of the feet. This movement can hardly be styled as the alternate use of the feet *while sliding,* for the movement is rather a scuff of the feet while walking, and is here inserted to serve as a transition from the marching in the preceding group. The skating rhythm in the second Action Play ("Santa Claus and the Christmas Tree") is also one single movement of the feet and does not necessitate the alternate use of the feet in series of two or more slides as is meant by the use of the word "sliding" in Chapter VIII. The sliding in this group is "walked" in "Peter Pan" (as the "follow step"). In this instance it is really easier for children to "dance" the step before they "walk" it and therefore the series is started with sliding. The order here for teaching should be, first sliding sideways, then forward and finally backward. It will be seen that the first games have quite a number of slides in one direction; this is because when a new movement is being acquired it is easier to repeat it over and over without stopping. After the children have learned to slide in the three directions, they may be taught to circle in place as in "Pussy Cat, Pussy Cat." When it is said "the children should have good knee action in sliding" it is not intended that the knee should be bent without reference to the action of the step. Nothing in dancing is more artificial than knee action which is not well co-ordinated with the movement. This incorrect use of the knees may often be observed in people who are inclined to be stiff and who adopt a springy, mincing walk to overcome the tendency. And yet when *teaching* the children to slide, the teacher may be excused if she exaggerates the knee action in her effort to stimulate the children to bend the knee of the active foot just preceding the slide of the foot. This example is particularly needed by those children who look like animated clothes pins when they slide.

### Progression for Teaching

Playing Train.
Here We Go on a Merry-go-round.
Santa Claus and the Christmas Tree.
*Oh Where, Oh Where Has My Little Dog Gone.
Yankee Doodle (last half of song, see page 86.)
To Market.
Hickory Dickory Dock.
Peter Pan.
Pussy Cat, Pussy Cat.*
Three Funny Old Men.*

## PLAYING TRAIN

IRENE E. PHILLIPS MOSES

MAE REHBERG SCHEUERMAN

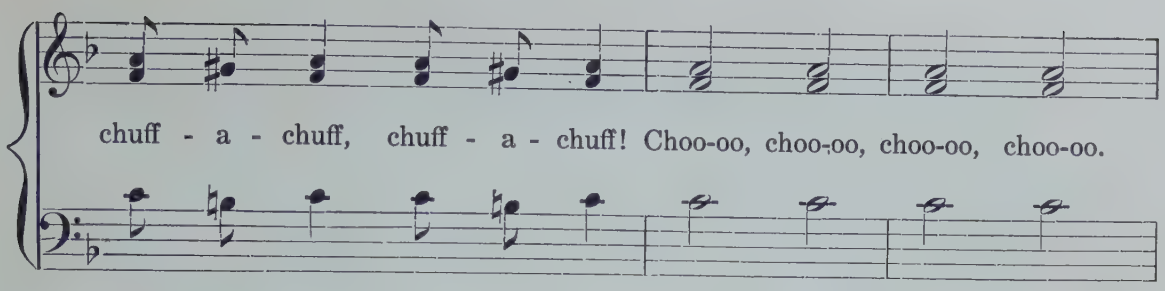
Chuff - a - chuff, chuff - a - chuff, chuff - a - chuff, chuff - a - chuff!

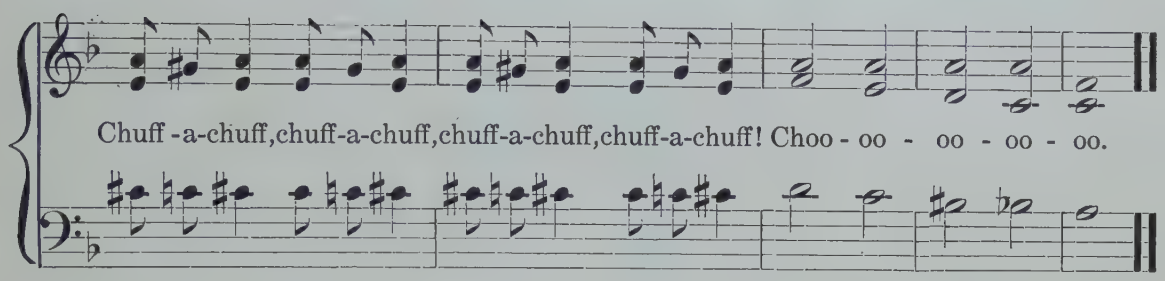
Choo-oo, choo-oo, choo-oo, choo-oo. Chuff - a - chuff, chuff - a - chuff,

chuff - a - chuff, chuff - a - chuff! Choo-oo, choo-oo, choo-oo, choo-oo.

Chuff - a - chuff, chuff - a - chuff, chuff - a - chuff, chuff - a - chuff!

Choo-oo, choo-oo, choo-oo, choo-oo. Chuff - a - chuff, chuff - a - chuff,




**Formation.**—A single line or circle facing in line of direction with the hands upon the hips.

*Chuff-a-chuff, etc.* Slightly bend the knees, scuff the right foot forward, keeping heel near the floor and repeat same with left foot.

*Choo-oo, etc.* Pout lips, keep teeth closed, while a long, slow breath is exhaled through the teeth.

Continue alternating to end of music, eight scuffs followed by four long breaths, which is supposed to represent a yard engine which starts to move, then stops and lets off steam. For variety the engine may back at times. This is a good breathing exercise and furnishes a good training for four and eight part repeated action. It also gives valuable training in acquiring skill in the alternate use of the feet in sliding.

## HERE WE GO ON A MERRY-GO-ROUND

IRENE E. PHILLIPS MOSES — American

*Lively*

Here we go on a mer - ry - go - round, mer - ry - go - round,

mer - ry - go - round. Here we go on a mer - ry - go - round, on a

li - on or a po - ny. This is the way we start to move,

start to move, start to move. This is the way we

start to move, on a li - on or a po - - ny.

**Formation.**—A single circle facing inward and clasping hands.

*1. Here we go on a merry-go-round, merry-go-round, merry-go-round. Here we go on a merry-go-round on a lion or a pony.*

All slide sideways right, around circle.

*2. This is the way we start to move, start to move, start to move. This is the way we start to move on a lion or a pony.*

Place right foot forward, alternately sway the weight to right and left foot, pointing the toe of the opposite foot. Hold arms bent as if holding reins.

*3. This is the way we hurry up, hurry up, hurry up. This is the way we hurry up on a lion or a pony.*

Maintaining the same position of the feet, leap forward on the right foot, raising the left leg backward; leap backward on the left foot and raise right foot forward. Continue alternately leaping forward and backward. The music should be played a little faster for this verse.

*4. This is the way we snatch a ring, snatch a ring, snatch a ring. This is the way we snatch a ring on a lion or a pony.*

Reach diagonally upward with right hand and in time to the music, snatch an imaginary ring with the index finger crooked.

## SANTA CLAUS AND THE CHRISTMAS TREE

IRENE E. PHILLIPS MOSES MAE REHBERG SCHEUERMAN

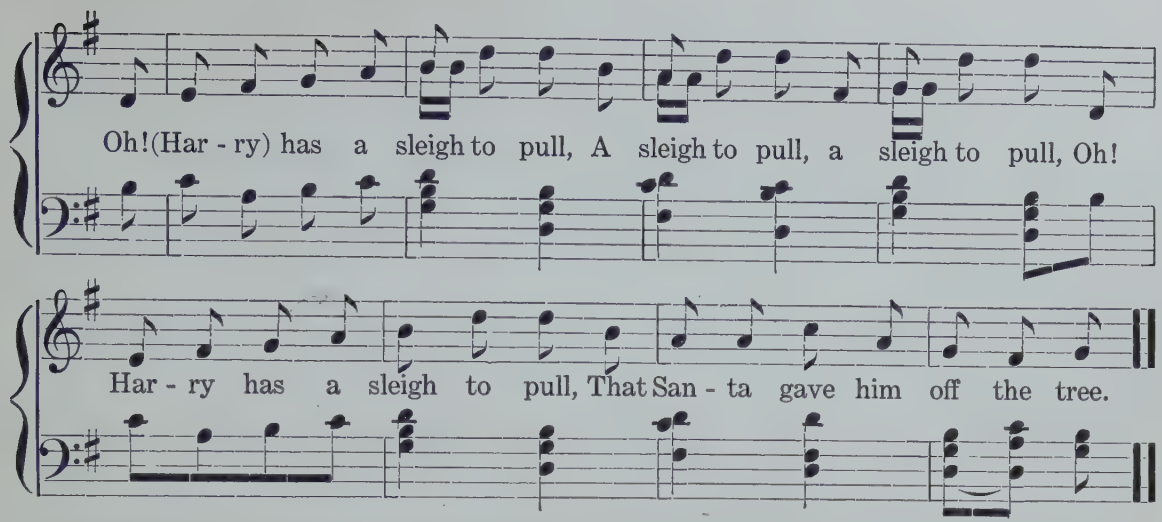
Tinkle, tinkle, sleigh bells, Santa Claus I hear; Hip, hip, hip, hurrah, hail him with a cheer,

As down the chimney he quick-ly slides, And out of the fireplace he jumps and cries, Oh!

see the shin - ing Christmas tree and all the nice chil-dren a - wait - ing me.

Then off the tree he takes a toy to give to some lit- tle girl or boy, But

first you must guess what it can be that San-ta has tak-en from off the tree.




**Formation.**—A single circle facing centre, hands clasped in circle. Some object in the centre of the circle to represent a Christmas tree. One of the children in the circle is chosen to represent Santa Claus.

| | |
|---|---|
| *Tinkle, tinkle, sleigh bells,*<br>*Santa Claus I hear;*<br>*Hip, hip, hip, hurrah,*<br>*hail him with a cheer,* | All slide to right around circle. |
| *As down the chimney he quickly slides,* | Santa Claus steps back out of the circle and slides around circle to the left. |
| *And out of the fireplace he jumps and cries,* | Santa Claus enters the circle with a jump and runs to the centre. |
| *Oh! see the shining Christmas tree and all the nice children awaiting me.* | Santa Claus points to the tree and then to the children. |
| *Then off the tree he takes a toy to give to some little girl or boy,* | Santa Claus thinks of some toy, then he goes up to tree and pretends to take off a toy. |
| *But first you must guess what it can be that Santa has taken from off the tree.* | Santa Claus pretends he has a toy in his hands which he holds behind him. He goes up to some child in the circle who must guess what toy Santa pretends he has behind him. Should the child he approaches guess incorrectly, he goes to other children until he finds one who guesses correctly. |
| *Oh! (Harry) has a sleigh to pull, etc.* | The children all act out the toy which Santa selected, inserting in the verse the name of the child who guessed correctly and the toy guessed. |

The game may be repeated as many times as desired, the one who successfully guesses the selected toy becomes Santa Claus for the next repetition of the game.

Suggestions for toys: *a doll to rock, a piano to play, a horn to blow, a wheel to ride, a cradle to rock, blocks to build, some roller skates, some nice ice skates.*

Also see suggestions for "The Christmas Ships," page 98.

## OH WHERE, OH WHERE IS MY LITTLE DOG GONE?

Nursery Rhyme — Old Tune

Oh where, oh where is my lit-tle dog gone, Oh where, oh where can he be? . . With his ears cut short, and his tail cut long, Oh where, oh where is he? . . .

A single circle is formed facing inward with the hands clasped. One of the players, the master, is in the centre of the circle. The circle moves around in line of direction, that is, the players slide sideways right. The master skips around the circle in the opposite direction, holding his hand to his forehead and looking from side to side as if to find his dog. At the end of the verse the circle halts on the last "be" and raises the clasped hands high. The master also halts at the same moment and the one before whom he stops is the little dog. The little dog immediately turns and runs away around the circle, or in and out under the clasped hands. Wherever the dog goes, the master must follow the same path in his efforts to catch him. After he has caught the dog the master may join the circle and the dog becomes the master, when the game begins anew. Should the master fail to catch the dog, after a reasonable chase, the dog may resume his former place in the circle and the game may begin again as before with the same master.

This game helps to encourage the children to slide quickly and lightly and not drag, as they are liable to do at first, for all the children desire to hurry past the master so that he will not stop in front of them.

## TO MARKET

Mother Goose

Irish Jig

*Moderato*

To mar - ket, to mar - ket, to buy a fat pig,

Home a - gain, home a - gain, jig - gi - ty jig. To mar - ket, to mar - ket, to

buy a fat hog, Home a - gain, home a - gain, jog - gi - ty jog.

**Formation.**—A single circle facing centre and all clasp hands in circle.

| | |
|---|---|
| *1. To market, to market, to buy a fat pig,* | 1. All slide in four slides toward centre, right foot leading forward. |
| *2. Home again, home again, jiggity jig.* | 2. Four slides out, left foot leading backward. |
| *3. To market, to market, to buy a fat hog,* | 3. Same as 1. |
| *4. Home again, home again, joggity jog.* | 4. Same as 2. |

## HICKORY, DICKORY, DOCK

Mother Goose — MAE REHBERG SCHEUERMAN

Hick - o - ry, Dick - o - ry, Dock, . The mouse ran up the clock; The clock struck one and down he run, Hick - o - ry, Dick - o - ry, Dock.

**Formation.**—In a single circle facing inward.

| | |
|---|---|
| *Hickory, Dickory, Dock,* | Stamp three times (left, right, left). |
| *The mouse ran up the clock;* | Slide in toward centre of circle, right foot leading. |
| *The clock struck* | Slowly raise hands forward chin high. |
| *one* | Clap once. |
| *and down he run,* | Slide backward, left foot leading. |
| *Hickory, Dickory, Dock.* | Stamp three times (right, left, right). |

## PETER PAN

IRENE E. PHILLIPS MOSES — J. PIERPONT

*Moderato* — *accel.*

1. Pe-ter Pan! Pe-ter Pan! Sewed his shadow on, Oh! then he was so ver-y glad to
2. Tin-ker Bell! Tinker Bell! Tin-kle all the day, Oh! what fun it is to have a .

have it fol-low him. Pe-ter Pan! Pe-ter Pan! Sewed his shad-ow on,
fai-ry lead the way. Tin-ker Bell! Tin-ker Bell! Tin-kle all the day,

*accel.*

Oh! then he was so ver-y glad to have it fol-low him.
Oh! what fun it is to have a . . fai-ry lead the way.

**Formation.**—Double circle facing inward, inside circle clasping hands, outside circle with hands upon the shoulders of the one in front.

Figure I.

| | |
|---|---|
| *Peter Pan! Peter Pan!*<br>*Sewed his shadow on,* | Follow step sideways right. That is, step sideways right, bring the left heel up to the right and repeat, moving to right around circle. |
| *Oh! then he was so very glad*<br>*to have it follow him.* | Quickly slide sideways around circle moving to the right. |

Repeat, figure moving to the left.

Figure II.

| | |
|---|---|
| *Tinker Bell! Tinker Bell!*<br>*Tinkle all the day,* | Face in line of direction, form a single circle and march forward. |
| *Oh! what fun it is to have*<br>*a fairy lead the way.* | Run forward around circle in line of direction. |

About face and repeat figure, moving in the opposite direction.

## PUSSY CAT, PUSSY CAT

Mother Goose

J. W. Elliott

*Allegro*

*f*

Pus - sy cat, pus - sy cat, where have you been? I've been to Lon-don to

*f*

vis - it the Queen. Pus - sy cat, pus - sy cat, what did you there? I

*p*

*Quicker* *cres.* *f*

fright - en'd a lit - tle mouse un - der her chair.

*p* *cres.*

**Formation.**—A double circle, partners facing, No. I's in inside circle, No. II's in outside circle.

No. I.

*Pussy cat,* — Stamp right foot, stamp left foot and clap.

*pussy cat,* — Repeat.

*Where have you been?* — Place the right elbow on the back of the left hand and shake right forefinger four times by rotating the wrist.

No. II.

*I've been to London to visit the Queen.* — Curtsy.

No. I.

*Pussy cat,* — Same as above.

*pussy cat,* — Same as above.

*What did you there?* — Shake finger same as above.

No. I and II.

*I frightened a little mouse under her chair.* — No's. I and II clasp hands and slide around in place, circling to the right.

The whole is repeated with No. II asking the question and No. I curtsying.

## THREE FUNNY OLD MEN*

W. H. NEIDLINGER

*mp* *cres.*

Three fun - ny old men from our town Went out for a walk one

*dim.* *dim.*

day, The wind blew so strong that they turn - ed a - bout, And

walked the oth - er way, . . And walked the oth - er way.

* Printed by permission of G. SCHIRMER, 3 East 43d St., New York City.

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**Formation.**—In groups of three facing in line of direction. The two on the outside clasp their inside hands with the one in the middle.

*Three funny old men from our town*
*Went out for a walk one day,*

Walk forward.

*The wind blew so strong that they*
*turned about,*

Clasp hands in circles of three and slide around in place once and a half to the right.

*And walked the other way,*
*And walked the other way.*

Drop outside hands and walk in opposite direction.

## CHAPTER III

**Knee, Hip and Ankle Action.**—Graceful dancing requires that proper use be made of the knee joint supplemented by well co-ordinated ankle and hip action. Special attention should be directed early toward stimulating good knee action. In dancing, the knees have the same relative function as the springs of a carriage; that is, they should absorb all jar. Much of the fatigue attendant upon precipitant action is due to the shock of the blow, when the foot strikes the floor, being communicated to the spine and head through a stiff leg. In stamping, which is one of the simplest and most natural ways of accenting rhythm, the knee action is particularly important. Stamping is not only an ungraceful action, but positively injurious unless it is done properly. In fact, stamping in dancing is little more than a slap of the floor with the foot which makes a loud noise. If the knee is first bent and raised high, a loud stamp may easily be made without interfering with the good carriage or disturbing the equilibrium and poise.

The progressions in this group are so simple and the grading so obvious that a discussion of their teaching is unnecessary. When they are taught, the Action Plays will be found to lead into each other quite naturally.

### Progression For Teaching.

The Stork.
See-saw No. I.
Goosey, Goosey Gander.
Diddle, Diddle Dumpling.
Walking on Stilts.
The Motorman.
Cock-a-doodle-doo.
The Man in the Moon.
Bobby Shafto.

---

## THE STORK

Irene E. Phillips Moses — Mae Rehberg Scheuerman

*Quickly*

The stork he is a fun - ny bird; I've of - ten heard it said, When

he gets tired he does not go and put him- self to bed, But

stands up - on the oth - er foot and holds his toes up so, Un -

til he wants to stretch his wings, then far a - way he'll go.

*Flying*

**Formation.**—A single circle standing facing the centre with the hands clasped.

*The stork he is a funny bird;*
*I've often heard it said,*
*When he gets tired he does not go*
*and put himself to bed,*

Stand on one foot and flex the other knee, drawing foot up well toward thigh.

*But stands upon the other foot*
*and holds his toes up so,*

Change and stand on other foot.

| | |
|---|---|
| *Until he wants to stretch his wings then far away he'll go.* | Still standing on one foot let go of hands and slowly stretch arms sideways as if stretching wings. |
| *Flying music.* | Face in line of direction, run around the circle moving arms up and down with the music to imitate flying. |

This may be given as one of the first rhythms, but in that case the teacher may sing the song as the children act it out. Also, no particular attention should be paid to the children's running in time to the music, as running to music is always hard, for at least a part of the class, and drill in acquiring the ability to run with a particular rhythm may well be left until farther along in the course.

## THE SEE-SAW, No. I

For music, see page 92, Part I

**Formation.**—A single circle, partners standing facing with sides to centre of circle and clasping each other's hands.

*See-*

Partner facing in line of direction bend knees and squat down to imitate low end of see-saw.

*saw,*

Partner facing clockwise bends knees and partner facing in line of direction at the same time straightens knees and stands up.

Continue alternating as above described to the end of music.

## GOOSEY, GOOSEY, GANDER

Mother Goose

Swedish

Goo - sey, Goo - sey, Gan - der, whith - er shall I wan - der,

Up the stairs or down the stairs, or in the la - dy's cham - ber?

The children form in a straight line, facing in line of direction. They all stand still while they sing "Goosey, Goosey Gander, whither shall I wander? Up the stairs, or down the stairs, or in the lady's chamber?" except the one at the foot of the line who runs forward and takes his place at the head of the line as leader. He answers their question by choosing one of the three. Should he say "upstairs" the line moves forward, raising the knees waist high at each step. Should he say "downstairs" the children all squat down and walk forward with bent knees. Should he say "in the lady's chamber" they walk forward on tip toes very quietly, so as not to wake the lady who is supposed to be asleep.

Each child is leader for only one exercise.

This game strengthens the legs and forces exaggerated knee action. Because it is a strong leg movement its effects will be to slow down the heart beat and draw the blood into the large muscles of the legs, which makes the game of value in quieting the class after violent exercise. The walking quietly on tip toes should encourage the children to step lightly, which many children find hard to do.

## DIDDLE, DIDDLE DUMPLING*

Mother Goose

ETHEL CROWNINSHIELD

Diddle, diddle dumpling,my son John Went to bed with his stockings on;

One shoe off and one shoe on, Did-dle, did-dle dump-ling, my son John.

**Formation.**—A single circle facing inward.

*Diddle, diddle dumpling,*

Run in place raising knees forward waist high.

* From "Mother Goose Songs" by Ethel Crowninshield, printed by permission of MILTON BRADLEY COMPANY, Springfield, Mass.

| | |
|---|---|
| *my son John* | Three stamps (right, left, right). |
| *Went to bed with his* | Run in place. |
| *stockings on;* | Three stamps. |
| *One shoe off* | Raise right knee high, as if showing right shoe. |
| *and* | |
| *one shoe on,* | Raise left knee high, as if showing left shoe. |
| *Diddle, diddle dumpling,* | Run in place. |
| *my son John.* | Three stamps. |

This rhythm furnishes valuable drill in knee action, and is designed to stimulate the use of the knee in stamping. The preparatory run "Diddle, diddle dumpling" before the stamps "my son John" makes this use of the knee almost inevitable without conscious effort in that direction on the part of the child. The change in time for showing "One shoe off and one shoe on" is also an excellent drill in rhythm.

## WALKING ON STILTS

MAE REHBERG SCHEUERMAN

*Slowly*

1 2

The children may pretend they are walking on stilts by walking around the room stiff legged, swinging the leg as a whole from the hip. This is a splendid exercise for the back, as well as stimulating good hip action. The teacher may secure the proper form by suggesting that they will fall off the stilts if they bend the knees. This exercise is a good preparation for the "The Motorman," and the stiff legged runs in "Cock-a-doodle-doo" and "The Man in the Moon." The music should be played very slowly, with a decided accent on each step.

## THE MOTORMAN

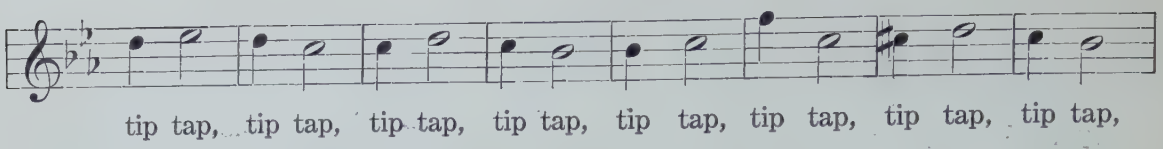
IRENE E. PHILLIPS MOSES MAE REHBERG SCHEUERMAN

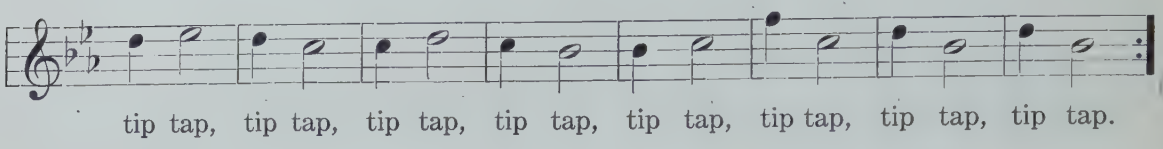
Oh! Let's play that we're the mo - tor man, Who

taps his foot like this, who taps his foot like this:

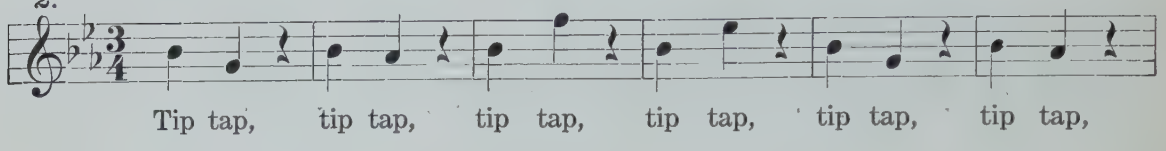
1.

Tip tap, tip tap, tip tap, tip tap, tip tap, tip tap, tip tap, tip tap,


tip tap, tip tap, tip tap, tip tap, tip tap, tip tap, tip tap, tip tap,


tip tap, tip tap, tip tap, tip tap, tip tap, tip tap, tip tap, tip tap.

2.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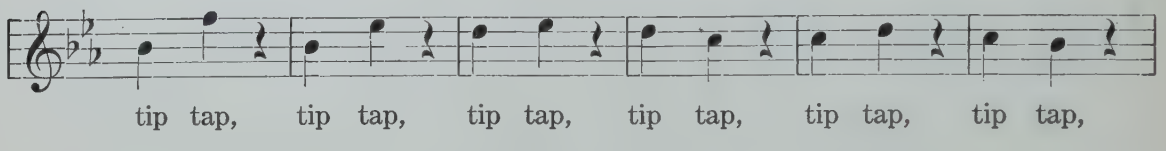
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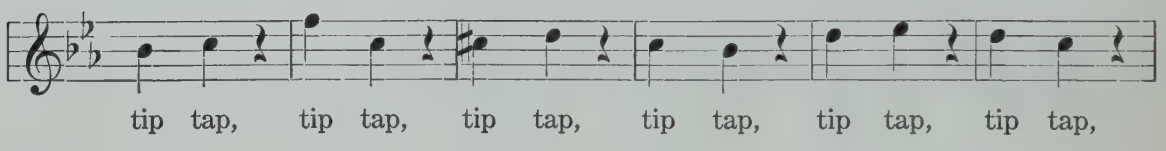
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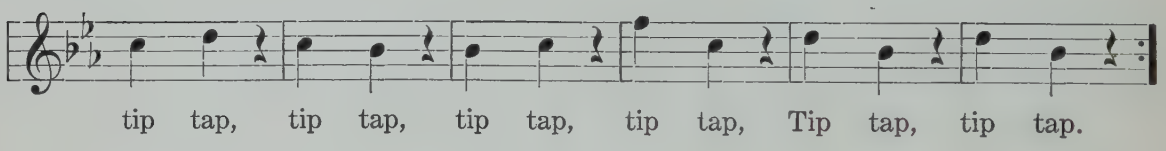
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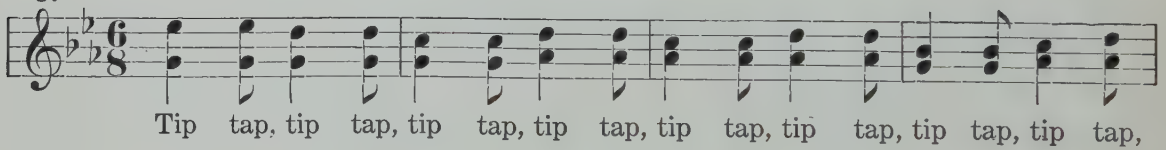
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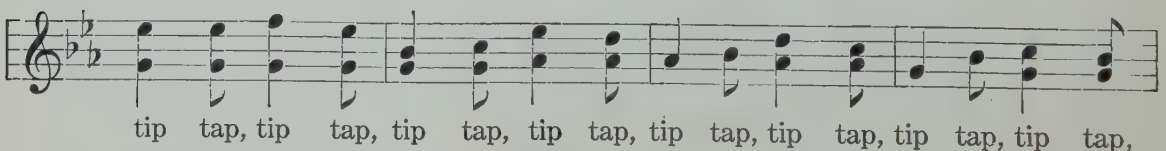
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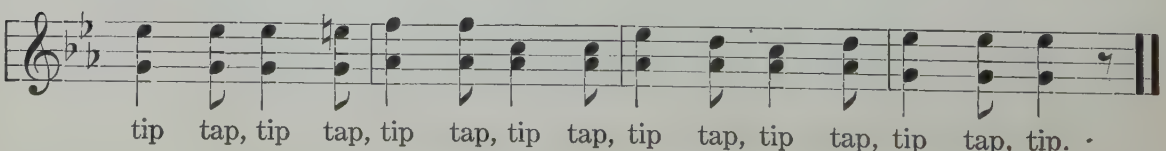

tip tap, tip tap, tip tap, tip tap, tip tap, tip tap, tip tap, tip tap, tip.

**Formation.**—The children may stand in single files so that they can all face the teacher and see her feet.

*Oh! let's play that we're the motorman,*

Raise leg as a whole from the floor by raising hip. The knee should be held stiff, same as in "Walking on stilts."

*Who taps his foot like this,*

Still holding the heel from the floor, extend the ankle and tap the floor with the ball of the foot.

*who taps his foot like this:*

Raise toe and tap floor again.

*Tip tap,*

Tap floor twice in succession.

The "tap steps" are among the most valuable exercises for young children. They are excellent to train the child in the regular recurrence of rhythmic sequence, they furnish a splendid drill for acquiring control of the legs; and, in fact, do wonders for young children who are nervous and lacking in self control. Care should be taken not to let the tapping degenerate into a "shuffle" by permitting knee action. There are several tempi which may be used with these steps. Three follow, which have proven successful in teaching beginners.

1. Ringing the gong when the car starts.

   This is the rhythm with which to start the teaching, as the half note on the second tap gives the child an interval for the brain to send an impulse to repeat the tip tap. The music should be played very slowly at first and gradually increased.

2. Ringing the gong when something is on the track.

   This rhythm is a little more difficult than the preceding, as after the second tap, the foot is immediately raised instead of being held on the floor by the half note of the first rhythm. The rest at the end of the measure gives an interval for the impulse to stimulate the repetition.

3. The jingling of the gong as the motorman rushes along over crossings with a clear track and no stops.

   This rhythm is used after the movement becomes reflex and the taps can follow each other in quick succession.

In all three of the preceding descriptions, it is intended that after the right foot has acquired the co-ordination, the left foot be used before passing on to the next rhythm.

After these three rhythms have been mastered with the right and left foot, the children may abandon the analogy of the motorman and do straight tapping, that is, alternate the use of the feet by tapping twice right, then twice left. The same music should be used, beginning with the first rhythm and passing on to the others as ability to do so is evinced. The half note in the first rhythm will be as valuable to furnish an interval for the impulse to be sent to change feet, as it was to repeat the two taps with the same foot.

## COCK-A-DOODLE-DOO

Mother Goose

Traditional Tune

*Moderato*

*accel.*

Cock - a - doo - dle - doo! . My dame has lost her shoe, My

mas - ter's lost his fid - dle stick And don't know what to do. . .

**Formation.**—A single circle facing in line of direction, dancers with hands on hips.

### THE ROOSTER STRIDE

*Cock-*

Bend right knee upward waist high.

| | |
|---|---|
| *a-doodle-* | Straighten knee straight forward slowly. |
| *doo!* | Place right foot forward on floor and raise left heel. |
| *My* | Bend left knee. |
| *dame has lost* | Straighten left knee. |
| *her shoe,* | Place left foot forward on floor and raise right heel. |

## THE ROOSTER RUN

*My master's lost his fiddle stick*
*And don't know what to do.*

Run forward on toes, beginning with right foot, keeping the knees stiff and raising the foot high, taking long steps. The arms may be bent and elbows moved up and down to imitate the movement of wings.

To vary the monotony of the words of the single verse, the following verses may be used, if desired, as the dance is repeated.

*Cock-a-doodle-doo!*
*What is my dame to do?*
*Till master finds his fiddle stick*
*She'll dance without her shoe.*

*Cock-a-doodle-doo!*
*My dame has lost her shoe*
*And master's found his fiddle stick,*
*Sing doodle-doodle-doo.*

*Cock-a-doodle-doo!*
*My dame will dance with you,*
*While master fiddles his fiddling stick*
*For dame and doodle-doo.*

*Cock-a-doodle-doo!*
*Dame has lost her shoe,*
*Gone to be bed, cap on head,*
*And can't tell what to do.*

The game is designed to give control of the legs and combine the previous drill in knee action with a second element, the run, which makes this a two-part dance and therefore a progression on the preceding rhythms.

## THE MAN IN THE MOON.

Mother Goose

MAE REHBERG SCHEUERMAN

*Moderato*

The Man in the Moon Came down too soon And asked his way to Nor - wich. He

went by the south And burned his mouth Eat - ing cold bean por - ridge.

CHORUS

Nursery Rhyme

Traditional

*Moderato*

Bean por-ridge hot, Bean por-ridge cold, Bean por-ridge in the pot, Nine days old.

Some like it hot, Some like it cold, Some like it in the pot, Nine days old.

**Formation.**—A single circle arranged in partners and all facing in line of direction. Arms folded high on chest.

*The man in the moon*
*Came down too soon*
*And asked his way to*

All run forward in line of direction taking long stiff legged strides.

| | |
|---|---|
| *Norwich.* | All about face with two jumps. |
| *He went by the south*<br>*And burned his mouth*<br>*eating cold* | Run forward in opposite direction. |
| *bean porridge.* | Partners face each other by every other one in the circle facing in line of direction. |

CHORUS

Partners, facing each other, do "Bean porridge hot."

| | |
|---|---|
| *Bean* | Clap thighs. |
| *porridge* | Clap their own hands. |
| *hot,* | Clap partner's hands, face high. |
| *Bean* | Clap thighs. |
| *porridge* | Clap own hands. |
| *cold,* | Clap partner's hands. |
| *Bean* | Clap thighs. |
| *porridge* | Clap own hands. |
| *in the* | Clap partner's hands. |
| *pot,* | Clap own hands. |

| | |
|---|---|
| *Nine* | Clap partner's right hand. |
| *days* | Clap own hands. |
| *old.* | Clap partner's left hand. |
| *Some* | Clap thighs. |
| *like it* | Clap own hands. |
| *hot,* | Clap partner's hands. |
| *Some* | Clap thighs. |
| *like it* | Clap own hands. |
| *cold,* | Clap partner's hands. |
| *Some* | Clap thighs. |
| *like it* | Clap own hands. |
| *in the* | Clap partner's hands. |
| *pot,* | Clap own hands. |
| *Nine* | Clap partner's right hand. |
| *days* | Clap own hands. |
| *old.* | Clap partner's left hand. |

## BOBBY SHAFTO

Mother Goose — Old Tune

*March time*

Bob - by Shaf - to's gone to sea, Pret - ty Bob - by Shaf - to,

Sil - ver buck - les on his knees, Pret - ty Bob - by Shaf - to.

**Formation.**—A single file marching forward in line of direction.

| | |
|---|---|
| *Bobby Shafto's gone to sea,* | March forward, clap hands above head four times. |
| *Pretty Bobby Shafto,* | March forward, hands at sides. |
| *Silver* | Raise right knee and clap hands over knee. |
| *buckles* | Raise left knee and clap hands over knee. |
| *on his* | Clap over right knee. |
| *knees,* | Clap over left knee. |
| *Pretty Bobby Shafto.* | March forward, hands at sides. |

As soon as possible the children should stop singing and do the actions without the words. This will progress them to acting out rhythms without words.

## CHAPTER IV

**Hippity Hops, Skips and Jigs.**—Frequently it is rather puzzling to detect the exact differences in form between the various hops, skips and jig steps. In truth, many of these simple steps differ only in their tempo and the interval in the hop when the body weight is adjusted, the mechanism of the steps being practically the same. The dancer steps forward on one foot and then as he hops on it he raises the other foot from the floor by bending the knee; that is, the dancer may first step on the right foot, then as he hops on the right foot he bends the left knee, raising the left foot from the floor. In the *jig* steps this hop is very quick and low, hardly more than a shoving of the foot along the floor. As the hop is done very quickly there is little time given for raising the opposite foot from the floor and hence very little hip action is used to raise the foot. The tempo of the *hippity hop* is slower and therefore the hop is higher, the hip and knee action more vigorous, which results in raising higher both the knee and foot. The term *skip* is used rather loosely but generally it is a more even rhythm than the jig or hippity hop and its tempo is about half way between them. Because it is the most even rhythm it is the most simple and therefore should be taught first. Most children naturally know how to skip, but some find it a difficult action to acquire. Such children should be treated with great patience. First, the teacher should satisfy herself that the children have no foot trouble. "Weak foot" precludes all spring from the step and may often be detected in children who run flat footed. Walking and running on tip-toes help to prepare for the skips by strengthening the muscles of the feet. Sometimes the slow members of the class may be taught to skip by running on their toes, taking as long steps as possible. The whole series of rhythms in the preceding chapters will be found helpful as a preparatory drill for the hippity hops, skips and jigs. Not infrequently children experience difficulty with the time rather than the mechanism of the step. In which event they may be able to do the step once or twice but will show difficulty in keeping up the rhythmic sequence of recurrent action. More simple rhythmic actions should be given as an introductory, such as clappings, stamps, etc. If the following progression is slowly and carefully taught it is not likely that much trouble will be experienced by the class with either the tempo or mechanism of the step. In Part One the advisability of first "walking a step" was expressed, that is, to give the mechanism of the step without any jump or raising of the body from the floor. It will be seen in the following progression that this plan has been adhered to. Begin with the swaying movement in "Hush-a-bye Baby." Next give "See-saw, No. II" in which the swaying from side to side in part I is done by alternately raising the feet sideways. This movement merges into part II where a hop is added. Swaying forward and backward is harder than swaying sideways and may next be introduced in "2" of the "Here We Go on a Merry-go-round." This in turn may merge into the leap forward and backward of "3" of the same Action Play. After having mastered the foregoing stages, the mechanism of the step will have been acquired and the class should be prepared to take up in the indicated succession the remaining games of the group which will give practice in the different tempi.

### Progression for Teaching

Hush-a-bye Baby.
See-saw, No. II.
Here We Go on a Merry-go-round.
Old King Cole.
Dame, Get Up and Bake Your Pies.
Ride a Cock Horse.
Hippity Hop to the Barber Shop.

## HUSH-A-BYE BABY

Old Nursery Rhymes — Traditional

Hush - a - bye ba - by, on the tree top; And when the wind blows the cra - dle will rock, And when the bough breaks the cra - dle will fall, And down will come rock - a - bye ba - by and all.

*quicker*

**Formation.**—A single circle facing inward, and holding the arms as if carrying a doll. A child, chosen to be "it," stands in the centre.

*Hush-a-bye baby, on the tree top;*
*And when the wind blows the*
*cradle will rock,*
*And when the bough*

Standing with the feet well separated, sway the weight alternately to the right and left foot, pointing the opposite toe, and at the same time swing the arms up sideways as if swinging a doll.

*breaks*

Clap hands above head to imitate the crack of the bough.

*the cradle will fall, and*

Lower arms forward as if showing the direction of the fall of the cradle.

*down*

This word is the signal for the children to all fall down in place.

*will come rock-a-bye baby and all.*

The last child to fall down is "it" and exchanges places with the one in the centre. The game is then repeated as before.

## SEE-SAW, No. II

For music see page 92.

**Formation.**—A single circle facing centre, hands on hips.

Part I.

*See-*

Step on right foot and raise left leg sideward left.

*saw,*

Step on left foot and raise right leg sidewards right.

This represents the action of the one who stands upon the see-saw and "pumps." Continue same action to end of Part I of music.

Part II.

Step sideways on right foot and hop, raising left leg sideward.

Step sideways on left foot and hop, raising right leg sideward.

Continue same action to end of Part II of music.

Part III.

All clasp hands in circle. Run forward eight steps toward centre of circle, beginning with right foot. Stamp twice (right, left) on "what fun."

Run backward eight steps and stamp twice on "what fun."

## OLD KING COLE

Nursery Rhyme

Adapted by
MAE REHBERG SCHEUERMAN

*Brightly*

Old King Cole was a mer -ry old soul, And a mer-ry old soul was he; He

called for his pipe And he called for his bowl, And he called for his fid -dlers

*rit.*

three, And he called for his fiddlers three, And he called for his fiddlers three.

*rit.* *rit.*

Ev-ery fid-dler had a ver - y fine fid-dle, A ver - y fine fid-dle had he, And

we'll all fid -dle for Old King Cole And be as mer-ry as he.

**Formation.**—A single circle facing in line of direction, with one chosen for Old King Cole.

| | |
|---|---|
| *Old King Cole was a merry old soul,*<br>*And a merry old soul was he;*<br>*He called for his pipe*<br>*And he called for his bowl* | Move forward around the circle in line of direction with jig steps. |
| *And* | Halt and face centre of circle. |
| *he called for his fiddlers three,*<br>*And he called for his fiddlers three,*<br>*And he called for his fiddlers three.*<br>*Every fiddler had a very fine fiddle,*<br>*A very fine fiddle had he,*<br>*And we'll all fiddle for Old King Cole*<br>*And be as merry as he.* | This is a game in which King Cole may call for whatever action he desires, and each time the chosen action is named in the song the children go through the motion chosen. |

Suggestions for actions which may be called for: Jumpers, drummers, clappers, pointers, hoppers, leapers, runners (in place), bowers, nodders, stretchers, shakers.

## DAME, GET UP AND BAKE YOUR PIES

Old Nursery Rhyme — Traditional

Dame, get up and bake your pies, Bake your pies, bake your pies,

Dame, get up and bake your pies, On Christmas day in the morn - ing.

**Formation.**—A single circle facing in line of direction with the dame kneeling in the centre, pretending to be asleep by closing her eyes and leaning her cheek on her hands.

The children all skip around circle in line of direction as they sing the song. After singing the whole of the song, the children halt and face inward, at the same time the dame wakes up and points her finger over her shoulder at some child behind her in the circle, of whom she asks, "What kind of pies shall I bake? Pumpkin, mince or cranberry?" The child to whom she points must answer one of the three kinds of pie. The dame tries to guess from the answer who has spoken. Should she succeed she may take the place in the circle of the child whose name she guessed correctly and this child becomes the new dame. Should the dame fail to recognize the voice, she must continue to act as the dame and the game proceeds as before.

## RIDE A COCK HORSE

Mother Goose — Old Tune—Adapted

*Lively*

Ride a cock horse to Ban-bu-ry Cross, To see a fine la-dy up-on a white horse. With

rings on her fin-gers and bells on her toes, She shall have mu-sic wher-ever she goes.

**Formation.**—A single circle facing in line of direction.

| | |
|---|---|
| *Ride a cock horse to Banbury Cross, To see a fine lady upon a white horse.* | Jig forward moving around circle in line of direction. |
| *With* | Halt and face inward. |
| *rings on* | Raise right hand sideward opposite right ear and shake right hand. |
| *her fingers* | Shake left hand opposite left ear. |
| *and bells on* | Raise right foot sideward and shake it twice. |
| *her toes,* | Shake left foot twice. |
| *She shall have music wherever she goes.* | Turn to the left in place with jig steps. |

## HIPPITY HOP TO THE BARBER SHOP

Arranged by
Mae Rehberg Scheuerman

Hip - pi - ty hop to the bar - ber shop To buy a stick of can - dy,

One for you and one for me, And one for sis - ter An - nie.

**Formation.**—Double circle, partners clasping hands and facing in line of direction.

*Hippity hop to the barber shop*
*To buy a stick of candy,*
*Hippy hop to the barber shop*
*To buy a stick of candy,*

Hippity hop forward beginning with right foot and swinging clasped hands backward and forward with each step.
Repeat.

*One for you*

Face partner.
Clap hands and stretch arms toward partner waist high with palms facing upward.

*and one for me*

Clap hands and place tips of fingers on own chest.

*and one for sister Annie.*

Clasp right hands and hippity hop in circle around to left, and on to the next partner to the right.

The changing of partners is too difficult for children at this stage of the course and should be given at some later date. Instead the partners may circle in place without the change.

## CHAPTER V

**Balance Step and Point Step.**—The balance step defined in the glossary may be taught by the following progression. Review the swaying movement in "Hush-a-bye Baby"; this will teach the sideward movement; next review the leg raising sideward in "See-saw, No. II." Then with the "Leg over Leg" music on page 90, step alternately sideward as in the "See-saw" but instead of raising the leg sideways swing it forward and across the body, keeping the knee stiff. After the class has learned to swing the legs alternately forward and across the body, the toe may be lowered and touch the floor on each swing so that the children do alternate toe touch forward. When this movement has been acquired they may be given "Twinkle, Twinkle, Little Star, No. I" to learn heel raising. The toe touch forward, combined with heel raising of the supporting foot in the balance step of "Come, My Dolly," will be found to be a natural sequence.

The point step is an alternate toe touch forward or backward followed by a step in the same direction. Practice in this step is given in "The Fireflies' Dance," where three running steps precede the point, and in "The Fairies' Moonlight Dance."

### Progression for Teaching

Leg over Leg. (Music.)

Twinkle, Twinkle, Little Star, No. I.

Come, My Dolly.

The Fireflies' Dance.

The Fairies' Moonlight Dance.

## TWINKLE, TWINKLE, LITTLE STAR, No. I

For music see page 126

**Formation.**—A single circle, partners standing facing each other, with their hands clasped and sides to the centre of the circle.

*1. Twinkle, twinkle,* — Raise on toes and raise hands high above head. Then lower heels and hands — and repeat.

*2. little star,* — Partners change places by circling in place with two slides, beginning with the right foot.

*3. How I wonder* — Same as 1.

*4. what you are,* — Same as 2.

*5. Up above* — Same as 1.

*6. the world so high,* — Same as 2.

*7. Like a diamond* — Same as 1.

*8. in the sky.* — Same as 2.

## COME, MY DOLLY*

LYDIA AVERY COONLEY — ELEANOR SMITH

*Allegretto grazioso*

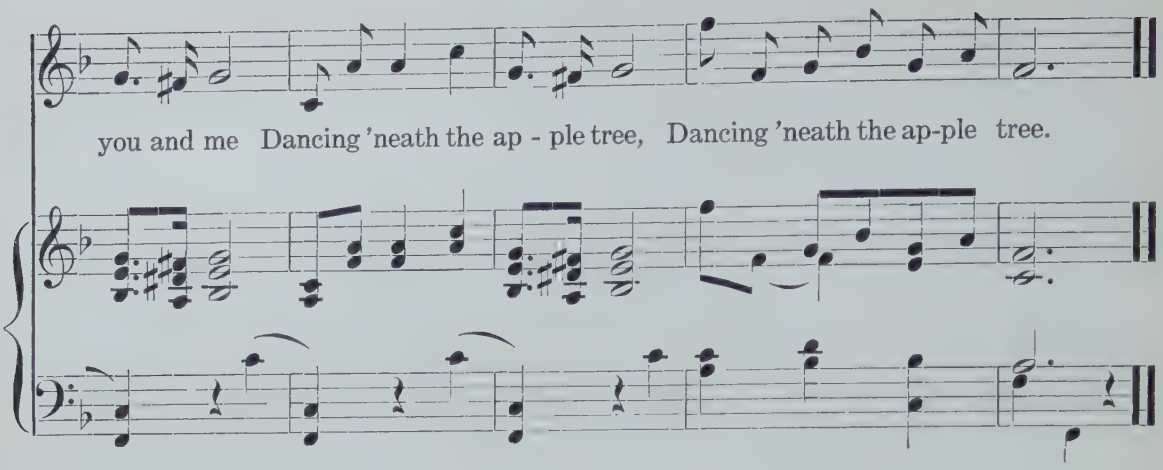
Come, my dol - ly, come with me, Dance be - neath the ap - ple tree.

See the blos-soms fly - ing down, Wings of pink and ro - sy crown.

*p* *cres.*

Catch them, dolly, in your gown, Catch them, dolly, in your gown. While the sun sees

* From "Singing Verses for Children" (MACMILLAN & Co.) by the kind permission of the author.




**Formation.**—A single circle facing in line of direction.

*1. Come, my dolly, come with me,*
*Dance beneath the apple tree.*

"Balance step" forward alternately right and left. The hands may be reached forward as if holding a dolly's hands. The arms should swing from side to side with the step.

*2. See the blossoms*

Raise arms forward upward.

*flying down,*

Lower arms forward downward fluttering hands to imitate falling petals.

*3. Wings of pink*

Raise arms sideways upward.

*and rosy crown.*

Lower arms sideways downward fluttering hands.

*4. Catch them, dolly,*

Raise the skirt slightly, holding the hem with both hands, at the same time look upward and raise on toes.

*in your gown,*

Lower heels.

*5. Catch them, dolly, in your gown.* Repeat 4.

*6. While the sun sees you and me*
*Dancing 'neath the apple tree,* Repeat 1.

*7. Dancing 'neath the apple tree.* Curtsy.

## THE FIREFLIES DANCE

IRENE E. PHILLIPS MOSES MAE REHBERG SCHEUERMAN

Flick-er, flick-er, fire-flies, flash and dart, Tiny lit-tle fireflies dancing in the dark.

Won't you tell your se-cret, where it is you go? I have of-ten wondered and I

want so much to know. When you flick-er, flick-er, flick-er, flash and dart, I

nev-er see you aft-erward, where is it you de-part? Oh! flicker, flicker, fire-flies,

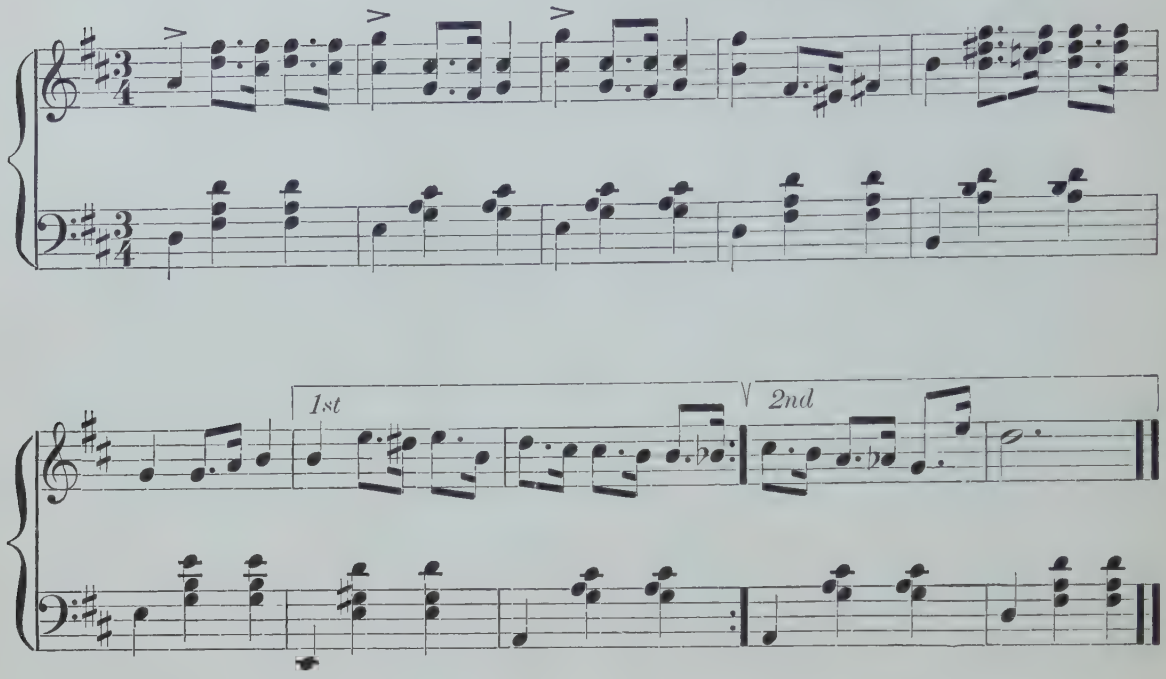
danc-ing in the dark, Ti-ny lit-tle specks of light, flash and dart.

**Formation.**—A single circle facing inward, partners I and II standing side by side.

| | |
|---|---|
| 1. *Flicker, flicker, fireflies,* | Beginning with the right foot, run three steps inward toward centre of the circle and point left toe forward. |
| 2. *flash and dart,* | Beginning with the left foot, run three steps backward and point right toe forward. |
| 3. *Tiny little fireflies* | Same action as 1. |
| 4. *dancing in the dark.* | Same action as 2. |
| 5. *Won't you tell your secret,* | All face in line of direction. Both beginning with the right foot, No. I's run three steps in place and point left toe forward. No. II's run forward three steps and stop at left of partner, pointing left toe forward. |
| 6. *where it is you go?* | Partners clasp inside hands. Beginning with the left foot, all run forward three steps and point right toe. |
| 7. *I have often wondered* | Beginning with the right foot, all run forward in line of direction three steps and point left toe. |
| 8. *and I want so much to know.* | Same action as 6. |
| 9. *When you flicker, flicker, flicker,* | Partners let go of hands and turn facing partner, beginning with the right foot, run forward passing partner on the right and point left toe forward. |
| 10. *flash and dart,* | Beginning with the left foot, run three steps backward, passing to the right of partner, and point right toe forward. |
| 11. *I never see you afterward,* | Same action as 9. |
| 12. *where is it you depart?* | Same as action 10. |
| 13. *Oh! flicker, flicker, fireflies,* | Same action as 5. |
| 14. *dancing in the dark.* | Same action as 6. |
| 15. *Tiny little specks of light,* | Same action as 7. |
| 16. *flash and dart.* | Same action as 6. |

## THE FAIRIES' MOONLIGHT DANCE

MAE REHBERG SCHEUERMAN



The "point step" is one of the simplest in dancing, but also one which little children perform the most clumsily. To make the point a dainty motion rather than a dig into the floor with the toe, a setting such as the following may be used.

First tell the children some fairy story to impress upon them what delicate, shy and light little creatures the fairies are and how quietly they move. After the story the teacher may suggest that the children pretend they are fairies and have a moonlight dance. The dance may be supposed to take place under a spider web for a tent which is situated in a field, wood or park. The ground may be covered with daisies and violets. As it is night the fairies will not want to awaken the flowers, so they will carefully push them aside, with the toe, before they step. That is, before each step they may push a flower aside. The teacher may accompany and direct the action by a sing song such as "push a daisy, step; push a violet." The music should be played very slowly at first.

## CHAPTER VI

**The Step Hop.**—In teaching steps which require the leg to be raised and swung forward or backward without bending the knee, such as in the "Aesthetic Schottisch Step," the "Step Hop," etc., some difficulty is frequently encountered in getting the children to raise the leg as a whole. The natural impulse seems to be, when the leg is raised, to lift the foot perpendicular to the floor by bending the knee, as in the jigs and skips. For this reason jigs and skips should be taught before the step hop. The mechanism of this step is to step forward or backward and hop, at the same time raising the leg either forward or backward with the knee stiff. Swinging the leg across forward in the preceding chapter has directly prepared for the progression in this group. To teach this step, let the children do the stepping from side to side with the "Leg over Leg" music and swinging the leg forward as before, except they may give a little hop each time the word "jump" appears in the song. After the children have caught the idea of the step followed by the jump, they may hop after each jump. "Yankee Doodle" may now be given in which the first action is the step hop raising the opposite leg backward, which is very like the jig steps. "Jack Be Nimble" may easily follow, in which the leg is raised forward.

### Progression for Teaching

Leg over Leg. (Music.)

Yankee Doodle.

Jack Be Nimble.

Leg over Leg. (Game.)

Jack and Jill, No. I.

## YANKEE DOODLE

*Not fast*

Yan-kee Doo-dle went to town A-rid-ing on a po-ny, He

stuck a fea-ther in his cap, And called him Ma-ca-ro-ni.

*Lively.*

Yan-kee Doo-dle, Ha, Ha, Ha, Yan-kee Doo-dle Dan-dy.

Yan-kee Doo-dle, Ha, Ha, Ha, Buy the girls some can-dy.

**Formation.**—A single circle facing in line of direction with the hands on the hips.

*Yankee Doodle went to town a-riding on a pony,*

Eight pacing steps forward in line of direction, that is, step forward on right foot, knee slightly bent, incline body diagonally forward right. At the same time raise the left leg backward, and hop on right foot. Same left and repeat alternating right and left.

*He*

Halt and face centre of circle.

*stuck*

Raise right hand and point right forefinger toward head.

*a feather*

Point forefinger upward to represent feather.

*in his cap*

Point forefinger toward head.

*And called him*

Bow and place tips of fingers on chest.

*Macaroni.*

Step back on right foot and curtsy, bowing well forward and extending arms sideways shoulder high.

*Yankee Doodle, Ha, Ha, Ha,*
*Yankee Doodle*

Clasp hands in circle and slide around circle to the right.

*Dandy.*

Stamp (right, left).

*Yankee Doodle, Ha, Ha, Ha,*
*Buy the girls some*

Slide around circle to right.

*candy.*

Clap twice.

This dance must be done vivaciously. If the children are stimulated to execute it with spirit, it is a very popular dance. When included in a program of foreign Folk Dances to give a touch of American spirit it has been greeted with very enthusiastic applause.

## JACK BE NIMBLE

Mother Goose

MAE REHBERG SCHEUERMAN

*Lively*

Jack be nim-ble, Jack be quick, Jack jump o-ver the can-dle-stick.

Jack be nim-ble, Jack be quick, Jack jump o-ver the can-dle-stick.

**Formation.**—A single circle facing in line of direction.

Some child, or the teacher, holds a blackboard pointer, or similar stick, a suitable distance from the floor and the children move in line of direction with the step hop, raising the active foot well forward. As each child comes to the stick he jumps over it. The height at which the stick is held may be gradually increased as the class acquires skill in jumping.

## LEG OVER LEG

Mother Goose — Swedish

Leg o - ver leg as the dog went to Do - ver, He

came to a stile and jump he went o - ver.

**Formation.**—A single circle, facing inward. Two children stand in the centre of the circle swinging a jumping rope (the stile).

*Leg over leg as the dog went to Dover,*
*He came to a stile*

All step hop in place or stand still except one child. At each repetition of this part of verse, the children in turn step hop forward from the circle to the jumping rope.

*and jump he went over.*

The child then jumps the rope and as the first of the verse is being repeated, he returns to his place in the circle.

## JACK AND JILL, No. I

For music see page 103

**Formation.**—Double circle, partners standing side by side, facing in line of direction.

*Jack and Jill*
*Went up the hill*
*To fetch a pail of water.*

Four step hops forward in line of direction.

*Jack fell down*
*And broke his crown*

Jack kneels in place. Jill stands still.

*And Jill came tumbling after.*

Jill kneels beside Jack.

## CHAPTER VII

**The Hop Waltz.**—The "Hop Waltz," or more properly the "Step Hop Waltz," is a Folk Dance step of considerable difficulty and is too advanced for small children. A modified form often used is given here, as children greatly enjoy "hop waltzing." It is danced in couples with constant turning as in the round dances. Partners stand facing each other, their clasped hands being held out at the sides about shoulder high. They both step in line of direction with outside feet and hop once, then step on the opposite feet and hop. This stepping and hopping on alternate feet they continue as they move in line of direction around the room, turning slightly on each step. In teaching this step, it is taken sideward, but when the couples get to turning they may step in any desired direction, e.g., one of the partners may step backward and the other follow his movement by stepping forward. To teach the step, review the "See-saw, No. II" which teaches the mechanism of the step in place, but not in couples. In part 1 of "See-saw, No. III" the step is "walked in place" in couples. Little difficulty will be experienced in acquiring the "Hop Waltz" in part 2, if before trying to move in line of direction, the turn be done in place until the ability to turn is mastered.

### Progression for Teaching

See-saw, No. III

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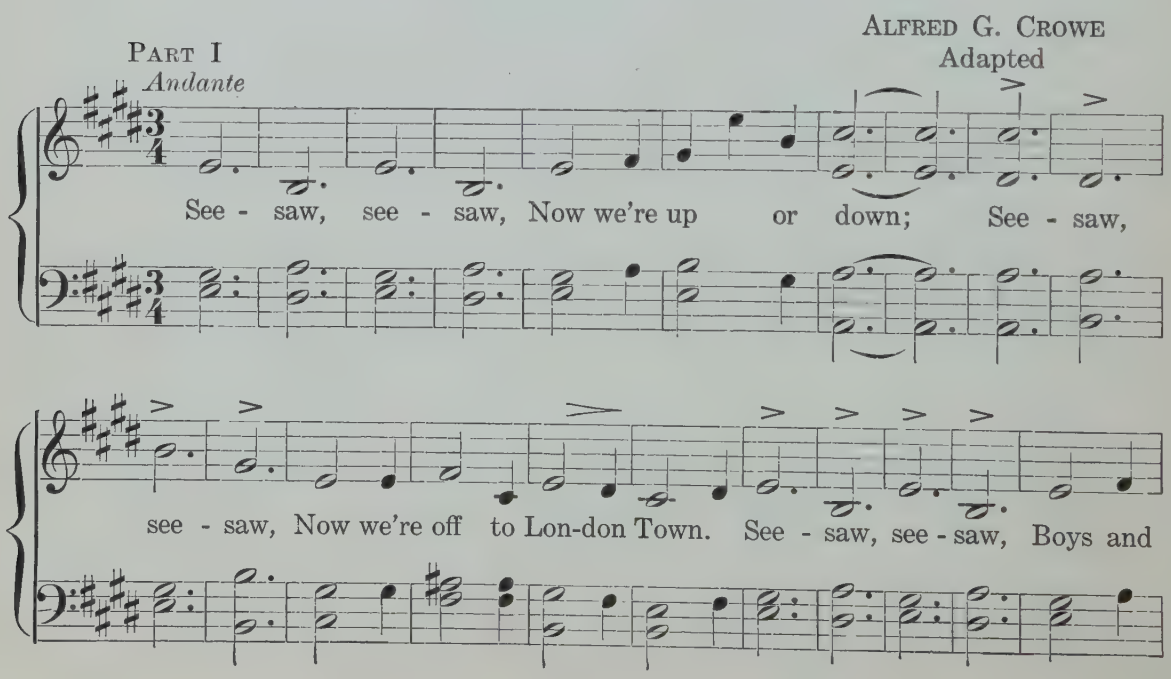
### SEE-SAW, No. III



girls, come out to play, See - saw, see - saw, On this our hol - i - day.

PART II

*Moderato*

There's Pol - ly and John - ny and Kit - ty and Jane All run - ning to get on the

see - saw a - gain; But Bob - by and Sal - ly al - read - y are there, And

PART III

swing - ing the see - saw up high in the air. Ha, ha, ha, ha, ha, ha, ha, ha,

ha! What fun, Ha, ha, ha, ha, ha, ha, ha, ha, ha! What fun.

**Formation.**—A double circle, partners facing and clasping hands. The inside circle, A's, facing outward, outside circle, B's, facing centre of circle.

Part I.

1. Represents action of see-saw.

*See-*

"A" bend knees and squat down.

*saw,*

"B" Bend knees and squat down. "A" straighten knees and stand up. This alternate squatting down and straightening up of "A" and "B" is the action for "see-saw" throughout Part I.

2. Represents the action of the one who stands on centre of board to balance it.

*Now we're up or down*

"A" steps sideways left.
"B" steps sideways right, then
"A" steps sideways right.
"B" steps sideways left, then
"A" steps sideways left.
"B" steps sideways right, then
bring heels together.

*Now we're off for London town.*

Same action as above.

| | |
|---|---|
| *Boys and girls come out to play,* | Same action as above. |
| *On this our holiday.* | Same action as above. |

Part II.

Hop waltz with partner, progressing in line of direction around circle.

Part III.

| | |
|---|---|
| *1. Ha, ha, etc.* | Bend forward and run with partner in line of direction, holding inside hands. On last "ha" lean backward and place inside heels forward, toe pointing upward. |
| *2. what fun,* | Raise hands, looking at partner. "A" claps hands twice at left side of face. "B" claps hands twice at right side of face. |
| *3. Ha, ha, etc.* | Same as 1, except point outside heels forward. |
| *4. what fun.* | Same as 2. |

## CHAPTER VIII

**Sliding with Alternate use of the Feet.**—One reason why many find it difficult to teach the waltz and two step to children is because these steps require more than one single movement to be made with the feet. In all such actions as walking, running and climbing the feet are used alternately for a single action. Therefore this group has been placed after those which are supposed to prepare for it by teaching series of movements repeated alternately in rhythmic sequence. These games are neither expected or intended to teach the two step and waltz, which have been left for later instruction, but it does aim to give the child a good preliminary training which will aid in the teaching of these more difficult steps. The "face to face and back to back" figure which is found in many Folk Dances appears here in a modified form suitable for little children. There are no "cuts," "heel raising" or turning on balls of the feet. These points should not be emphasized with beginners.

This progression should be preceded by a review of "Playing Train" and "Pussy Cat, Pussy Cat." In this chapter is the first use of counts and it has been thought wise here to make the transition to the more formal teaching of dancing. The child has learned the mechanism of sliding in Chapter II. In the succeeding chapters he has learned to execute actions in various series, as in "Bobby Shafto" (series of four movements). Now that he can follow the music and do these movements let him count the slides instead of saying the words of the song. Let the class count the scuffs in "Playing Train," the claps in "Bobby Shafto" and the step hops in the "Step Hop Waltz." The class may then be formed into a straight line (with the "Children Sliding" music) slide forward around the room, sliding four slides alternately right and left. If the teacher desires she may vary this sliding and alternate the slides with four claps or four stamps in place. After the class has acquired the ability to slide four times, then it may in the same manner do three slides with alternate feet with "The Fairies' Moonlight Dance" music. From this they can easily progress to the two slides using "The Christmas Ships" music. In this group in particular it is well to keep in mind the mental and physical processes involved in acquiring new co-ordinations, for progress is often slow and much repeating may be necessary.

The "face to face and back to back" movements of "Brownies and Fairies" and "Jack and Jill," No. II, will be easily mastered after the preceding exercises.

### Progression for Teaching

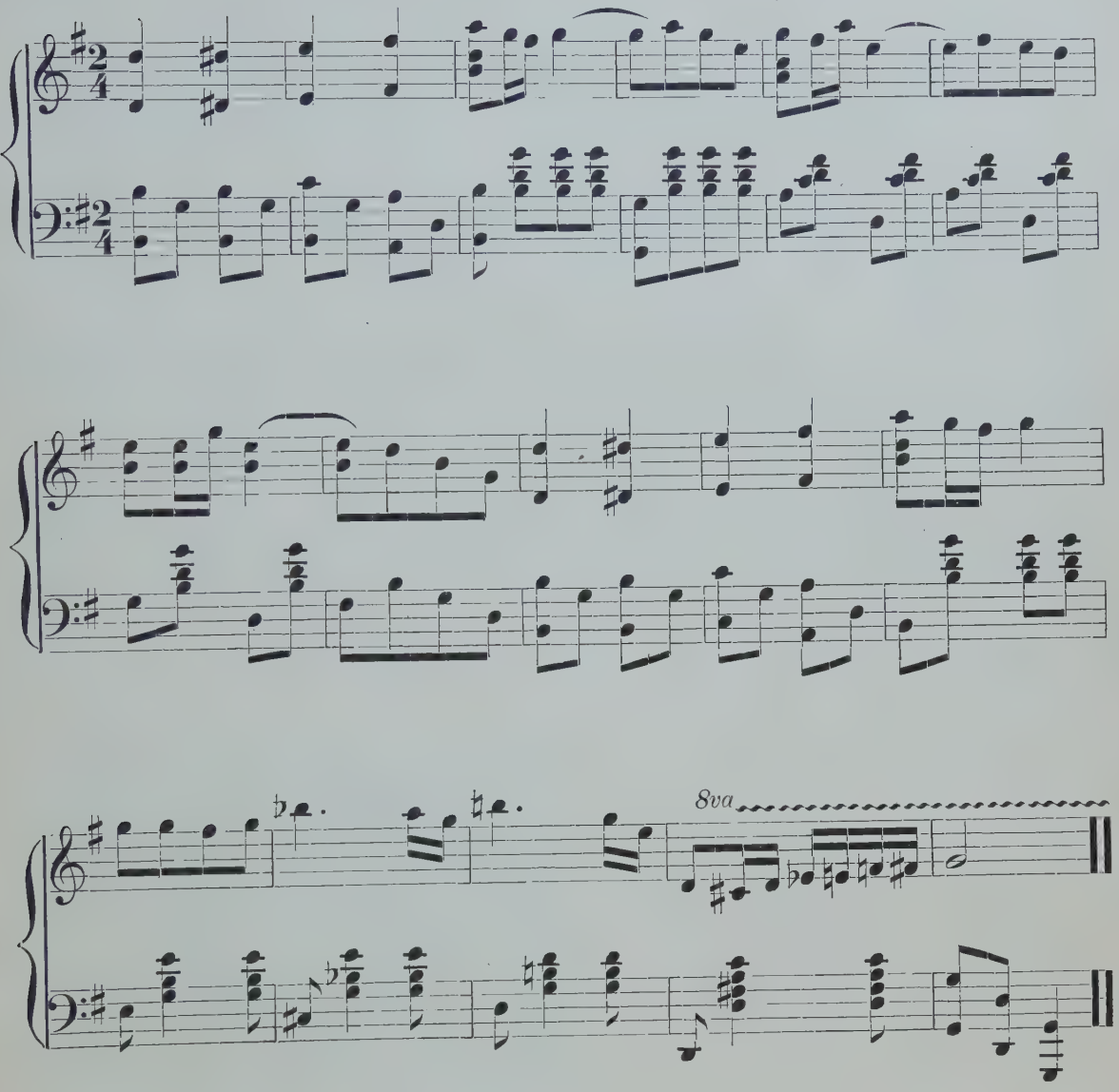
Review:

- Playing Train.
- Bobby Shafto.
- Pussy Cat, Pussy Cat.
- Brownies and Fairies.
- Jack and Jill, No. II.
- The Little Nut Tree.

Children sliding.
The Fairies' Moonlight Dance. (Music.)
The Christmas Ships.

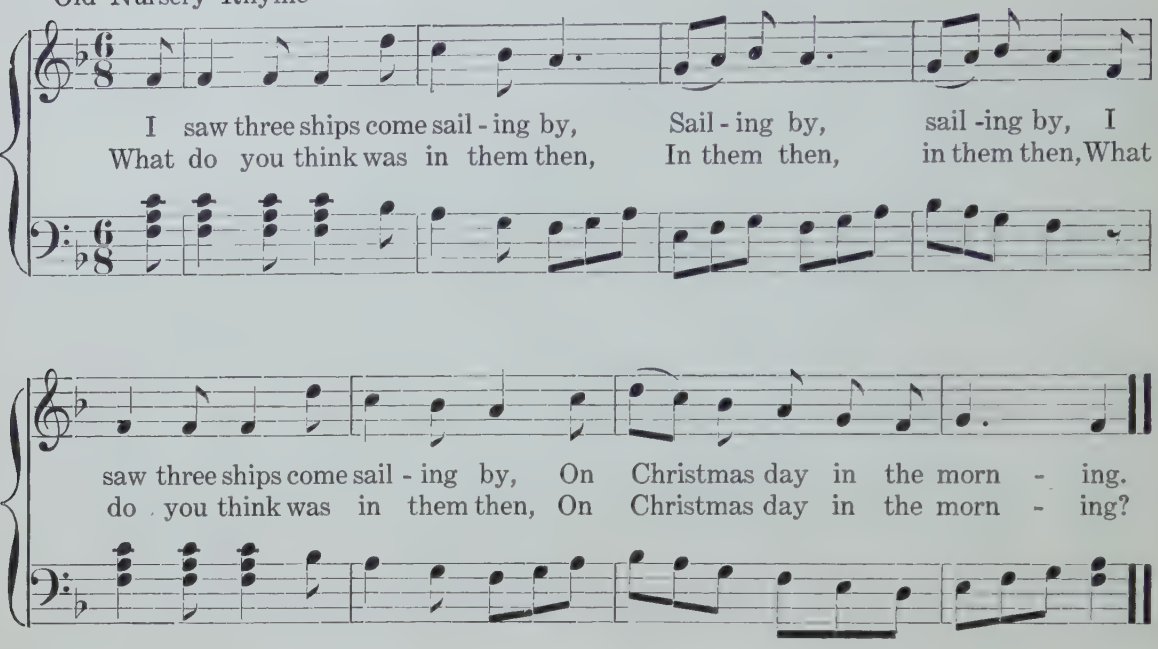
## CHILDREN SLIDING

MAE REHBERG SCHEUERMAN



## THE CHRISTMAS SHIPS

Old Nursery Rhyme




**Formation.**—Standing in groups of three side by side facing in line of direction—inside hands clasped.

Two step forward around circle in line of direction through first two verses. Some child is then allowed to choose a toy which they all act out. Suggestions for such actions follow:

| | |
|---|---|
| *A bright red sleigh to draw you on,*<br>*draw you on, draw you on,*<br>*a bright red sleigh to draw you on,*<br>*on Christmas day in the morning.* | All run around the circle in line of direction holding their hands behind them as if pulling a sleigh. |
| *Some roller skates to skate with you, etc.* | Skate around circle in line of direction. |
| *A jack-in-the-box to jump at you, etc.* | Jump up in place each time the word jump appears in the verse. |

| | |
|---|---|
| *A drum to beat with a rub-a-dub-dub, etc.* | Shake hands as if beating a roll on the drum. |
| *A box of soldiers that stand up straight, etc.* | Stand up very stiff and straight to imitate tin soldiers. |
| *A hook and ladder to run to a fire, etc.* | Gallop around circle in line of direction. |
| *A top that will spin a long, long time, etc.* | Turn quickly in place and spin around the circle. |
| *A rocking horse that rocks this way, etc.* | To rock: Place right foot forward and sway weight to right foot slightly raising left leg backward. Sway weight to left foot and slightly raise right foot forward. |
| *A grasshopper that jumps and hops, etc.* | On each word "jump" or "hop," jump forward with a short jump with both feet, trying to land on toes with knees bent. |

This game may be continued as long as desired. After each toy is chosen, the two step forward is repeated. The children take turns choosing the toys.

## BROWNIES AND FAIRIES

IRENE E. PHILLIPS MOSES — Arranged by EMILY PERKINS WELLS

Five lit - tle fair - ies un-der a toad stool, All sleep-ing sound-ly while

*pp* *pp*

chil - dren are at school; Now the moon is shin - ing, watch them creep out,

*mf*

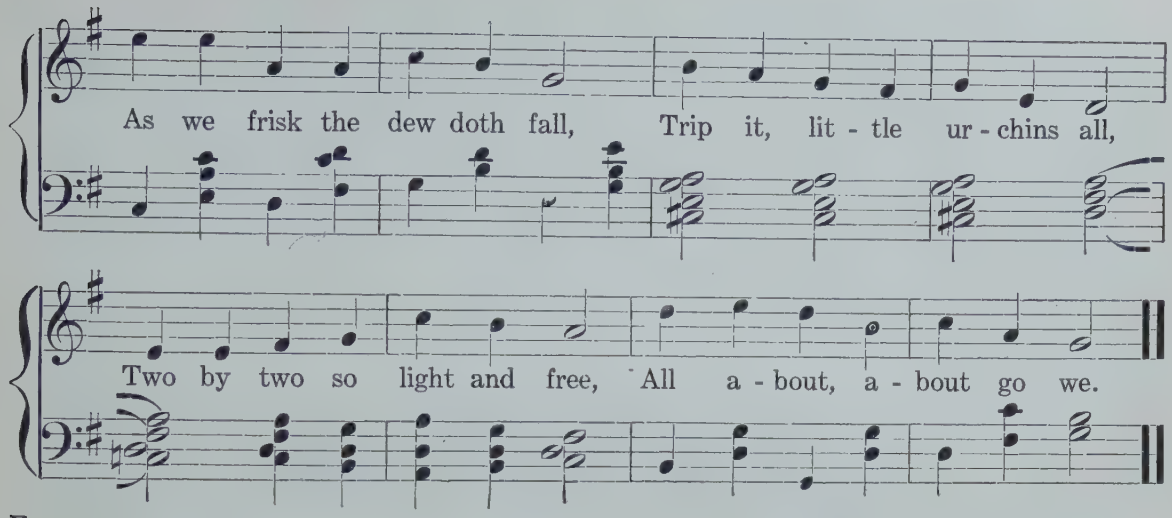
1 - 2 - 3 - 4 - 5 danc- ing a - bout. Five lit- tle brownies hidden in a tree,

As se- cret and safe as ev - er could be, Now watch them come stealing

out of a hole To dance with lit - tle fair - ies on a grass - y knoll.

DANCE
Old English (adapted)

By the moon we sport and play, With the night be - gins our day;




FORMATION:

The fairies (girls) kneel in groups of five close together with their heads on their knees, pretending to be asleep under a toadstool. The brownies (boys) stand close together in circles of five with their hands clasped to form hollow trees. If the class cannot be arranged well in groups of five, any other convenient number may be used. It is not necessary that the brownies and fairies be boys and girls; in fact, it is frequently both wise and desirable to avoid such a separation of the class.

*Five little fairies under a toadstool, all sleeping soundly while children are at school;*

All keep still.

*Now the moon is shining, watch them creep out,*
*1-2-3-4-5 dancing about.*

The fairies stand up and raise their clasped hands high. One of the fairies, previously chosen, lets go of the hand of her neighbor to the left and walks under the clasped hands of two fairies to her left, at the same time pulling the string out after her so that all of the fairies pass out under the arch and form a straight line. The last fairy in the line should turn under her own arm. The various groups of fairies then clasp hands in one big circle in the centre of the room and slide around the circle during the second verse.

*Five little brownies*
*hidden in a tree,*
*As secret and as safe*
*as ever could be,*

Brownies stand still.

*Now watch them come*
*stealing out of a hole*
*To dance with little fairies*
*on a grassy knoll.*

The brownies creep out the same as the fairies. After the brownies have pulled their lines out straight, they let go of hands and run forward, each taking a fairy by the hand.

DANCE.

Partners face each other clasping inside hands, brownies facing inward and fairies with backs to the center of the circle.

*By the moon we sport and play,*
*With the night begins our day;*
*As we frisk the dew doth fall,*
*Trip it, little urchins all,*
*Two by two so light and free,*
*All about, about go we.*

"Face to face and back to back" moving forward around circle in line of direction; *i.e.*, all slide four slides sideward in line of direction, partners facing and holding clasped hands high and peeking at each other in front of arms. Then swing arms downward and up and turn back toward partner and slide four slides sidewards in line of direction, peeking at partner behind arms. Continue alternating four slides facing then four slides back to back until end of music. If it is desired to make the dance longer, the second half of music may be repeated at the discretion of the teacher.

## JACK AND JILL, No. II

Mother Goose

MAE REHBERG SCHEUERMAN

*Lively*

Jack and Jill went up the hill To get a pail of wa - ter.

Jack fell down and broke his crown, And Jill came tumb-ling af - ter.

**Formation.**—A double circle in couples, partners facing, inside hands clasped and held high.

*Jack and Jill*
*went up the hill*
*To fetch a pail of water.*

"Face to face and back to back"; *i.e.*, partners take two slides sideways in line of direction with outside feet, then swing arms down between and up again, turning back to back and sliding two slides in line of direction with inside feet, and repeat.

For pictures, see page 103.

*Jack fell down*

Jack kneels on right knee.

*and broke his crown,*
*And Jill came*

Jill two steps or jigs around Jack, passing in front of him.

*tumbling after.*

Jill kneels beside Jack.

## THE LITTLE NUT TREE

Old Nursery Rhyme

Old English

I had a lit - tle nut tree, noth - ing would it bear,

But a sil - ver nut - meg, and a golden pear; The King of Spain's daughter

came to vis-it me, And all for the sake of my lit - tle nut tree.

**Formation.**—Two concentric circles facing each other, a $\left\{\begin{matrix}\text{daughter}\\ \text{son}\end{matrix}\right\}$ of the King of Spain being designated in the outer circle.

*I had a little nut tree,*
*nothing would it bear,*
*But a silver nutmeg,*
*and a golden pear;*

Each circle clasps hands and slides to right; that is, circles move in opposite direction.

*The King of Spain's* { *daughter* / *son* }

The circles halt, the King of Spain's { daughter / son } previously chosen in the outside circle "two steps" forward and clasps hands with someone opposite in the inner circle.

*came to visit me,*

These two circle in place once.

*And all for the sake of my little nut tree.*

They slide to the outer circle and take their place there.

The game then begins again with the one just chosen as the new { daughter / son }. This choosing continues until there is no one left in the inner circle, when the original inner and outer circles change place and game continues.

## CHAPTER IX

**Couple Dances and other Action Plays in which the Formation is Composed of Several Small Groups.**—In Part I, under the general title of Class Conduct, will be found a discussion of the significance of the circle formation when used in the first organization of the group; and of the many benefits which accrue when it is used for the teaching of classes of small children. Among the many points which recommend its use is that it enables each member of the class to act independently and to execute individualistic movements without regard to the others. It also enables the teacher to centralize the attention of the class. As a progression upon this activity of the group as a whole, we may segregate the class into smaller groups of two, three, four, etc. For other things being equal, those dances and games in which the class is split up into a number of groups are more difficult than those which consist only of individualistic activity of one large group. This rule requires some explanation. It must be understood that some couple dances are in reality easier than the more difficult individualistic rhythms because of the difficulty of the action itself. When a class is thus broken up into small groups it is harder for the teacher to attract and hold the attention than when the children are acting in one single circle. The teacher may easily be the centralizing and directing force when the grouping is a single unit, but when the group is broken up into smaller parts, each part must learn to work together and be more or less self directing. The teacher frequently experiences some difficulty when she attempts to unify and hold the control of these separate groups. Therefore as a rule, the organization of a group should at first be one single unit, then successive progressions may be made through groups of two, three, four, etc. That is, as far as the organization is concerned, couple dances and similar small groups are an advance over individualistic action or activity of the circle as a whole. And yet, we find, in such a dance as the "Brownies and Fairies" which has small circles of five, that children can dance it more readily than such a couple dance as "Girls and Boys Come out to Play," because the action itself is easier and the figures less difficult. However, on the other hand, "Pussy Cat, Pussy Cat" is easier than "Puss, Puss, Grey Cat." It will be seen then, that any rule as to relative advancement of different groupings must be greatly modified by the actions which are performed in the dances, and that while couple dances are simpler from the point of view of their formation, the fact of whether they are, in the last analysis, easier than dances in which the groups are larger, depends upon other elements.

Couple formations markedly differ from each other in simplicity, from a teaching point of view. The most simple being the one in which the partners stand side by side, facing in line of direction. This arrangement best enables the whole of the class to see the teacher The next easiest is the single circle, partners facing each other, with their sides to the centre of the circle. This formation permits of the teacher seeing all of the children and does not admit of any such confusion as to which is partner and which is neighbor as is liable to occur when partners stand side by side, facing the centre of the circle. Another simple couple grouping is when both partners face the centre of the circle, one standing behind the other. The most difficult couple formation is the double circle, partners facing. In this the partner who stands with his back to the centre is neither able to see the teacher nor the rest of the class and, therefore, is thrown upon his own responsibility for the execution of his part of the dance. Nor can the teacher see the action of the class sufficiently to be of assistance.

With the possible exception of progressing forward, facing in line of direction, all action in couple formation is easiest done in place. Such games as "Pussy Cat, Pussy Cat" and "Bow-wow-wow" have been arranged with this thought in view and should be taught before such Action Plays as "Ba, Ba, Black Sheep" and "Hippity Hop to the Barber Shop" (when danced with a change of partners). It is possible to make the teaching of a change of partners very easy. First teach the actions of the change before teaching the change itself. "Pussy Cat, Pussy Cat" teaches the turn of the partner in place. "Bow-wow-wow" teaches the change of partners, but in place. "Two Little Black Birds" illustrate the separation of partners without the actual change and confusion of both moving away from each other at the same time. The first dance to be taught with a change of partners is "Pat-a-cake." The change is very simple, being simply moving sideward to the next partner. "I Had a Little Nut Tree" in the preceding chapter has already taught the children this moving sideways in opposite directions of two concentric circles. "Ba, Ba, Black Sheep" has the same change but partners move forward instead of sideways. "The Old Man in Leather" is a little harder than "Ba, Ba, Black Sheep" because the circle moves once around in opposite direction before the change is made. The change of partners in "Hippity Hop to the Barber Shop" is the next advance, as circling in place precedes the change of partners and after the circling the children are usually confused at first to know which way to go. In this dance the circling is only half way around.

### Progression for Teaching

Bow-wow-wow.

Two Little Black Birds.

The Little Pigs.

Pat-a-cake.

Three Little Kittens.

Ba, Ba, Black Sheep.

The Old Man in Leather.

Hippity Hop to the Barber Shop. (With change of partners.)

Twinkle, Twinkle, Little Star, No. II.

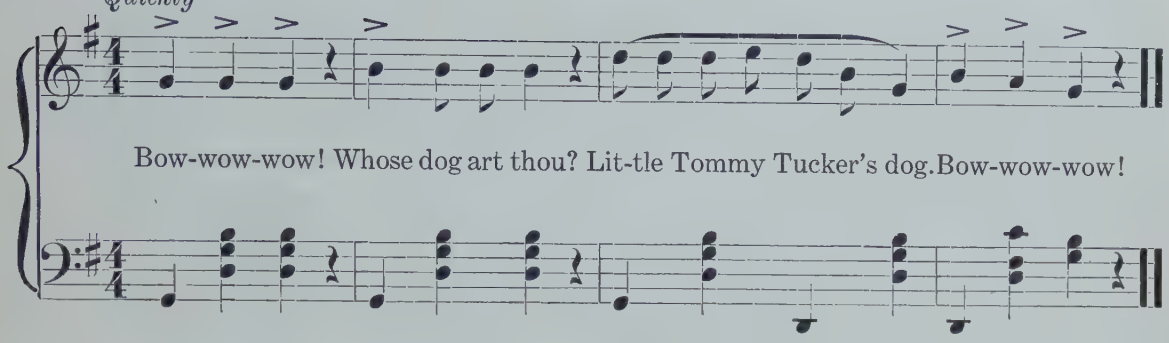
Girls and Boys, Come Out to Play.

Puss, Puss, Grey Cat.

## BOW-WOW-WOW

Mother Goose

Traditional Tune




**Formation.**—Single circle, partners facing.

| | |
|---|---|
| *Bow-wow-wow!* | Stamp three times (right, left, right). |
| *Whose* | Strike right hand sharply against left. |
| *dog art thou?* | With a jerk point right forefinger upward, raising it about nose high. |
| *Little Tommy Tucker's dog.* | Partners clasp hands and quickly circle in place. |
| *Bow-wow-wow!* | Stamp three times turning away from partner and facing neighbor. |

Repeat same with neighbor, turning back to partner on final bow-wow-wow. The dance may continue as long as desired, alternately dancing with partner and neighbor.

## TWO LITTLE BLACKBIRDS

Mother Goose — MAE REHBERG SCHEUERMAN

*Allegretto*

Two lit-tle blackbirds sitting on a hill, One named Jack and the oth-er named Jill.

Fly a-way, Jack, and fly a-way, Jill. Come back, Jack, and come back, Jill.

**Formation.**—All kneeling in a single circle, partners facing each other. The one named "Jack" facing in line of direction, "Jill" facing in the opposite direction.

*Two little blackbirds sitting on a hill,* — Both sit still.

*One named* — Jack stands.

*Jack* — Jack claps his hands once.

*the other named* — Jill stands.

*Jill.* — Jill claps hands once.

| | |
|---|---|
| *Fly away,* | Jack slides two slides to his right. |
| *Jack,* | Jack claps his hands once. |
| *fly away,* | Jill slides two slides to her right. |

| | |
|---|---|
| *Jill.* | Jill claps her hands once. |
| *Come back,* | Jack slides two slides to his left. |
| *Jack,* | Jack claps his hands once. |
| *come back,* | Jill slides two slides to her left. |
| *Jill.* | Jill claps her hands once. |

This action play teaches the somewhat difficult action of sliding away from and back toward a partner. This rhythm makes this separation easy, as the action is illustrated without partners moving at the same time, which is the point in the evolution that children find confusing.

The single circle with partners facing is not the only formation which may be used. This action play may be given as a preliminary drill to any dance where the partners are changed, in which case the partners should face and slide in the direction used in the dance to be prepared for.

## THE LITTLE PIGS

Mother Goose
Adapted

This lit- tle pig-gie went to mar - ket, This lit-tle pig-gie stayed at home;

This lit - tle pig- gie had some roast beef, And this lit- tle pig-gie had none.

These lit - tle pig - gies cried out pee - wee - wee, pee - wee- wee,

And these lit - tle pig - gies ran off home. Pee - wee - wee.

**Formation.**—A single circle facing inward. Some child is selected to start the dance.

*This little piggie went to market,*

The child selected to start the dance runs forward four very short steps and stamps twice (right, left) on "market."

*This little piggie stayed at home;*

The one next to the left in the circle runs backward four very short steps and stamps twice (right, left).

*This little piggie had some roast beef,*

The next to the left runs forward and stamps twice, the same as the piggie who went to market.

*And this little piggie had none.*

The one next to the left runs backward and stamps twice, the same as the piggie who stayed at home.

This rhythm is used to count off the class and arrange them in partners ready for the couple dances. The above verse (the first eight measures) is repeated over and over until the whole class has been counted off and an outer and inner circle has been formed. The class then faces in line of direction.

*These little piggies cried out*
*pee-wee-wee, pee-wee-wee,*

The outside circle takes a step forward while the inside circle at the same time takes a step outward, which groups the class into couples, the piggies who went to market with the piggies who stayed at home, and the piggies who had roast beef with the piggies who had none.

*And these little piggies ran off home.*
*Pee-wee-wee.*

Partners clasp hands and run forward around circle in line of direction.

The run may be continued as long as desired by repeating the last four measures.

## PAT-A-CAKE

Mother Goose — Adapted

*Moderato*

Pat - a -cake,pat - a - cake,ba - ker's man, Make me a cake as fast as you can;

*Presto*

Roll it and prick it and mark it with B, And toss in the o- ven for ba- by and me.

**Formation.**—A double circle, partners standing opposite each other. Outside circle standing facing inward, and inside circle facing outward.

| | |
|---|---|
| *Pat-a-cake,* | Clap partner's hands three times. |
| *pat-a-cake,* | Clap own hands three times. |
| *baker's man,* | Curtsy. |

| | |
|---|---|
| *Make me a cake* | Hold left arm in circle as if holding a bowl and go through the action of stirring a cake, circling right hand three times away from body over the imaginary bowl. |
| *as fast as you can;* | Stir cake in opposite direction; that is, toward body. |
| *Roll it* | Roll right hand twice over left away from body. |
| *and prick it* | Point right forefinger into left palm. |
| *and mark it* | Slap left fist with right palm. |
| *with B,* | Touch together the tips of all the fingers and a letter B will thus be made by the forefingers and thumbs. |
| *And toss in the oven* | Toss both arms up at the side to the right. |
| *for baby and me.* | Swing arms down and leap sideways right, thus changing partners. |

Repeat as many times as desired or until the children are back to their original partners.

## THREE LITTLE KITTENS

Old Nursery Rhyme

*Allegretto*

There were three lit - tle kit - tens Put on their mit - tens To

eat some Christ - mas pie. Mew, mew, mew, mew, mew, mew, mew.

**Formation.**—Standing in a triangular formation, *i.e.*, in groups of three facing centre of group.

*1. There were three little kittens*
*Put on their mittens*

Hold right hand forward and pull on an imaginary mitten with the left hand.

*To eat some Christmas pie.*

Pull on the left mitten.

Chorus.

*Mew, mew, mew, mew, mew, mew, mew.*

Turn around in place to right with six leaps, bringing the heels together on last mew; *i.e.*, jump to right foot, then to left foot and continue alternating right and left until turned. The same chorus is used after each verse, except the music and leaps express the emotion indicated in the preceding verse.

*2. These three little kittens,* — Look over right shoulder to find mittens.

*They lost their mittens* — Look over left shoulder to find mittens.

*And they began to cry.* — Put fists in eyes.

Chorus.

*Mew, mew, mew, mew, mew, mew, mew.* — Sadly turn in place with six walking steps, holding fists to eyes.

*3. Go, go, naughty kittens,* — Shake right forefinger toward floor at right side.

*And find your mittens* — Shake left forefinger toward floor at left side.

*Or you shan't have any pie.* — Shake right forefinger toward floor at right side.

Chorus.

*Mew, mew, mew, mew, mew, mew, mew.* — Put fists in eyes and turn in place with six melancholy skips.

*4. These three little kittens* — Hold up right hand to show mitten.

*They found their mittens* — Hold up left hand to show mitten.

*And joyfully they did cry.* — Shake hands with delight.

Chorus.

*Mew, mew, mew, mew, mew, mew, mew.* — Turn in place with joyful leaps, shaking mittens.

*5. Oh! granny dear,*
*Our mittens are here,*
*Make haste and cut the pie.* — Hold an imaginary pie in the left hand and cut it with three slicing movements of the right.

Chorus.

*Purr-rr, purr-rr, purr-rr-rr.* — Turn in place with easy leaps, purring contentedly.

*6. These three little kittens,* — Hold up right hand and look at it with astonishment.

*They soiled their mittens,* — Hold up left hand and look at it.

*While eating Christmas pie.* — Hide hands behind back.

Chorus.

*Mew, mew, mew, mew, mew, mew, mew.* — Turn with six jerky steps, mewing with agitation and distress.

*7. These three little kittens,*
*Then washed their mittens,* — Rub mittens on an imaginary wash board.

| | |
|---|---|
| *And hung them up to dry.* | Pin mittens on line with two imaginary clothes pins. |
| Chorus. | |
| *Mew, mew, mew, mew, mew, mew, mew.* | Turn with six quick leaps, mewing with a busy expression. |
| 8. *These three little kittens, Then ironed their mittens,* | Hold out left hand, palm up, to represent ironing board; and pass palm of right hand over it, back and forth, to imitate motion of ironing. |
| *And all sat down close by.* | Sit down and raise right arm and rub it over face as if washing face, purring contentedly. Same for chorus. |
| or | |
| *And smelled a mouse close by.* | All turn and form single circle, facing in line of direction. |
| Chorus. | |
| *Mew, mew, mew, mew, mew, mew, mew.* | Hurry off, moving around circle after an imaginary mouse, by long leaps. |

## BA, BA, BLACK SHEEP

Mother Goose — MAE REHBERG SCHEUERMAN

*Moderato*

Ba, Ba, Black Sheep, have you a - ny wool? Yes, sir, Yes, sir,

three bags full; One for the mas - ter, and one for the dame, And

*accel.*

none for the lit - tle boy who cries in the lane.

**Formation.**—A single circle, partners number I and II standing facing each other with hands on hips.

Partner number I standing with right side to centre of circle.

Partner Number II standing with left side to centre of circle.

Partner I.

*Ba, Ba,* — Stamp twice (right, left).

*Black Sheep,* — Clap twice.

*have you any wool?* — Bow and hold hands forward, palms up, as if to receive wool.

Partner II.

*Yes, Sir,* Stamp right twice.

*Yes, Sir,* Stamp twice left.

*three bags full;* Hold up right hand and show three fingers full.

*One* Clap own hands.

*for the*

*master,* Clap partner's left hand with the right hand.

*and one* — Clap own hands.

*for the*

*dame,* — Clap partner's hand with left.

*And none for the little boy* — Raise hands forward waist high, palms upward, and then separate the hands sideways, making a gesture to denote having nothing.

Partners I and II.

*who cries in the lane.* — With hands on hips, partners skip past each other and on to the next partner.

Repeat the whole, changing partners with each repetition, until all are back to their original partners.

## THE OLD MAN IN LEATHER

Nursery Rhyme

*Moderato*

MAE REHBERG SCHEUERMAN

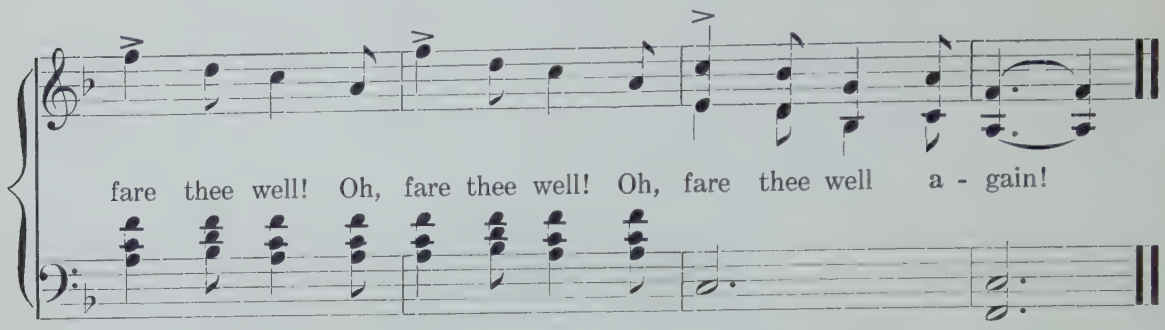
One mist - y, moist - y morn - ing When cloud - y was the weath - er, I

chanced to meet an old man Cloth - ed all in leath - er. And

he be - gan to com - pli - ment, And I be - gan to grin. Oh,

how do you do! Oh, how do you do! Oh, how do you do a - gain! I

shook his hand at part - ing, Though cloud - y was the weath - er. Oh,




**Formation.**—Two concentric circles, the outside circle facing in line of direction, inside circle facing in opposite direction.

| | |
|---|---|
| *One misty, moisty morning*<br>*When cloudy was the weather,*<br>*I chanced to meet an old man*<br>*Clothed all in leather.* | Both circles march forward around the circle in the direction they are facing. |
| *And he began to compliment,* | Partner in the inside circle elaborately bows by placing hands on chest and bending body well forward at waist. |
| *And I began to grin.* | Partner in the outside circle makes the same elaborate bow. |
| *Oh, how do you do!* | Partner on inside bows head quickly. |
| *Oh, how do you do!* | Partner on outside bows head quickly. |
| *Oh, how do you do again!* | Partner on inside bows quickly again. |

*I shook his hand at parting,* — Partner on the inside shakes with his right hand the left hand of partner on the outside.

*Though cloudy was the weather.* — Partner on the inside shakes with his left hand right hand of partner on the outside.

*Oh, fare thee well!* — Partners shake right hands and hold the grasp.

*Oh, fare thee well!* — Partners shake left hands, clasping them over their right hands and hold the grasp.

*Oh, fare thee well again!*

Partners shake both hands as they are held clasped across each other.

Turn as before for marching. March around and stop in front of a new partner who is next to his previous partner. The game is repeated over and over until all are back to their original partners.

## TWINKLE, TWINKLE, LITTLE STAR, No. II

Nursery Rhyme — J. W. Elliott

*Lento*

Twin - kle, twin - kle, lit - tle star, How I won - der what you

*mf* *dim.* *p*

are, Up a - bove the world so high, Like a dia-mond in the sky.

*p* *fz* *fz*

**Formation.**—A single circle, partners standing facing each other and clasping both hands.

*1. Twinkle, twinkle,*

Raise the clasped hands high above head and raise on the toes, then lower the hands and heels. Repeat same once. This raising and lowering may be called "twinkling."

*2. little star,* Raise outside hands and "wring the dish rag," turning outward.

*3. How I wonder* "Twinkle" twice; that is, repeat 1.

*4. what you are,* "Wring the dish rag," turning inward; that is, same as 2, except turn under inside clasped hands.

*5. Up above* "Twinkle" twice.

*6. the world so high,* "Wring the dish rag" turning outward, but also change places with partner by taking one step outward. Face outward, step sideways away from partner, then turn toward partner one step sideways toward centre of the circle. This will bring all facing in the opposite direction from what they were before.

*7. Like a diamond* "Twinkle" twice.

*8. in the sky.* Start to "wring the dish rag" by turning under inside hands and then turning back to back. Then drop hands and face a new partner, that is, "wring the dish rag" half way and stop.

Repeat the whole with the new partners and continue the dance, changing partners around the circle, until the dancers are back to their original partners.

When teaching this dance, first teach "wringing the dish rag" without the music; when, after trying it a few days and the trick is acquired, the "twinkle" may be easily added and the whole gradually taught with the music.

## GIRLS AND BOYS, COME OUT TO PLAY

Mother Goose

*Allegretto*

Girls and boys, come out to play, The moon does shine as

bright as day; Leave your sup - per and leave your sleep,

Come to your play - fel - lows in the street. Come with a whoop and

come with a call, Come with a good will or not at all.

Up the lad-der and down the wall, A pen - ny loaf will serve us all.

**Formation.**—A double circle, partners facing and holding inside hands clasped high.

*Girls and boys, come out to play,*
*The moon does shine as bright as day;*
*Leave your supper and leave your sleep,*
*Come to your playfellows in the street.*

"Face to face and back to back"; *i.e.*, starting with the outside feet, slide two slides in line of direction, facing partner, then swing the arms down between and up again, at the same time turn back toward partner and slide two slides sideways in line of direction with back toward partner. Continue alternating "face to face and back to back."

*Come with a whoop and come with a call,*

Right arm hook with partner, circling in place with step hop.

*Come with a good will or not at all.*

Left arm hook with partner, circling in place with step hop.

*Up the ladder and*

Standing slightly to the left of partner, clasp neighbor's right hand, all raise clasped hands high and leap slightly forward on to right foot.

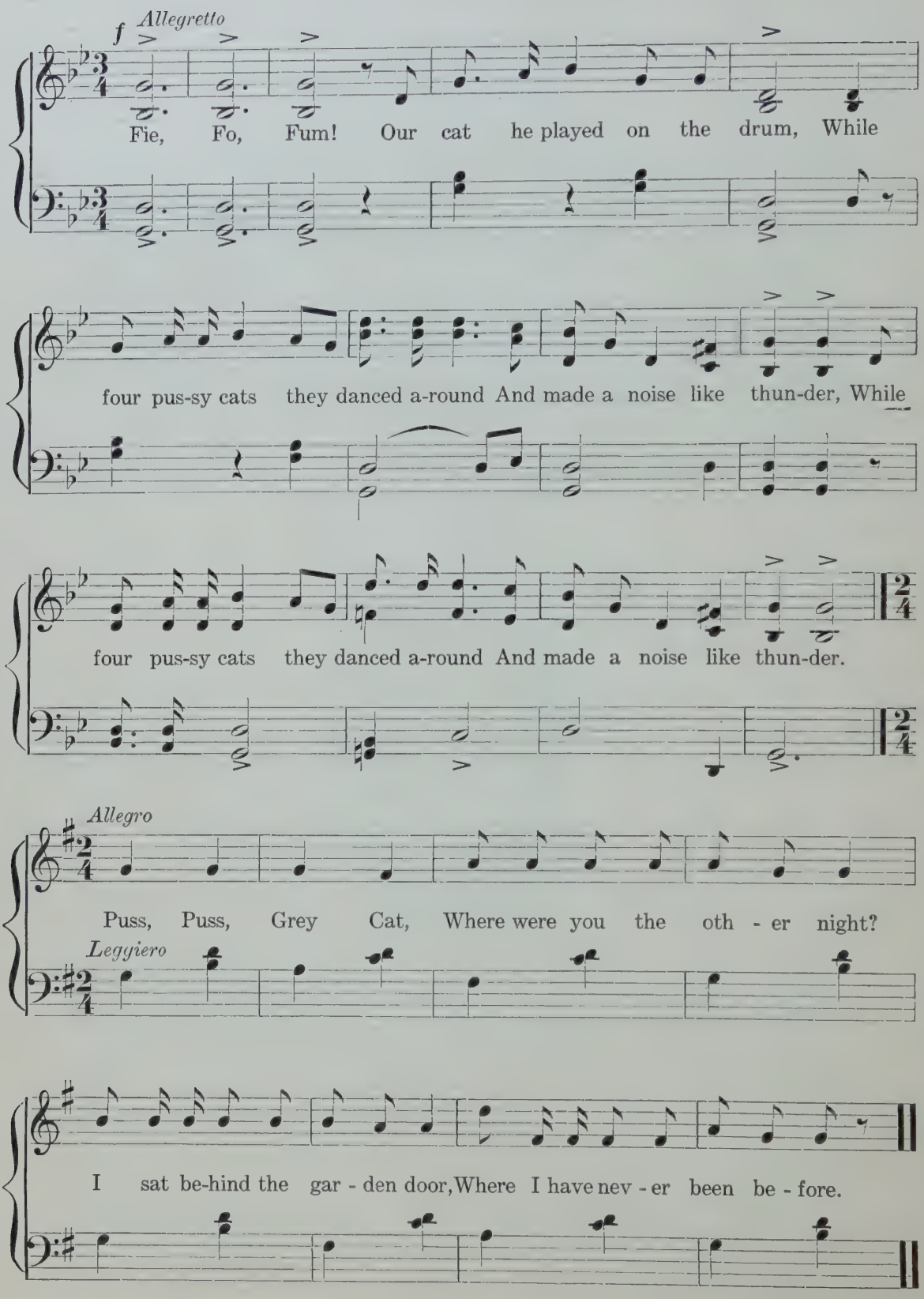
*down the wall,*

Step back on left foot.

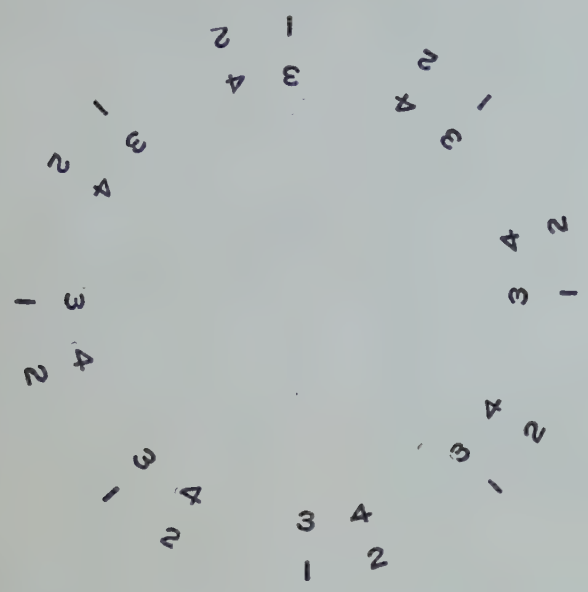
*A penny loaf will serve us all.*

Let go of neighbors' hands. Partner on the inside step hops under arm of the partner on the outside and moves on in line of direction, changing partners to the next ahead. Finish with the new partners facing, ready to clasp hands and repeat whole.

## PUSS, PUSS, GREY CAT



**Formation.—**



A double circle. Inside circle numbered 3's and 4's, and outside circle numbered 1's and 2's, numbers 1 and 3 being partners, and numbers 2 and 4 being partners.

Figure I.

Face in circles of four; *i.e.*, numbers 1-2-3-4 in a group. Number 1's facing number 4's, number 3's facing number 2's.

| | |
|---|---|
| *Fie, Fo, Fum! Our cat he played on the drum,* | Clap hands to music and reach them well forward as if beating on either side of a drum. |
| *While four pussy cats they danced around And made a noise like* | Clasp hands in circles of four and slide sideways right. |
| *thunder,* | Stamp twice (left, right). |
| *While four pussy cats they danced around And made a noise like* | Slide sideways left. |
| *thunder.* | Stamp twice (right, left). |

Figure II.

Partners face each other. Outside circle are the questioners (1's and 2's), inside circle the "Puss, Puss, Grey Cats" (3's and 4's).

| | |
|---|---|
| *Puss, Puss,* | Questioners stamp twice (right, left). |
| *Grey Cat,* | Questioners clap twice. |

*Where were you the other night?*

Questioners place right elbow on back of left hand and shake right forefinger at partner in time to the music.

*I sat behind the garden door, Where I have never been before.*

"Puss, Puss, Grey Cat" kneels on right knee while questioner jigs forward and around his partner.

Figure III.

Repeat Figure I.

Figure IV.

Repeat Figure II with inside circle taking the part of the questioner and outside circle taking the part of "Puss, Puss, Grey Cat."

## CHAPTER X

**Miscellaneous Action Plays.**—A number of games have been collected, to form this group, which have no direct relation to the progressions developed in the preceding chapters. They may be given to the children at any time the teacher may desire or when she considers that the class has acquired the ability to appreciate and execute them.

The Fairy Ship.

Little Boy Blue.

The Spider and the Fly.

Mistress Mary.

The Elephants' Dance.

Simple Simon.

Humpty Dumpty.

Peter Piper Says Please.

Hey Diddle Diddle.

Poor Dog Bright.

Bye Baby Bunting.

Blossoming Flowers.

## THE FAIRY SHIP

(A GAME)

Old Nursery Rhyme — Traditional

*p Moderato*

1. I saw a ship a sail - ing, A sail - ing on the sea, And oh! it was a - lad - en With pret - ty things for me. There were com - fits in the cab - in, And ap - ples in the hold; . . The sails were made of sat - in, And the mast was made of gold.

2. The four-and- twen - ty sail - ors That stood between the decks, Were four - and-twen - ty white mice With rings a - bout their necks. The cap - tain was a duck, a duck, With a jack - et on his back, . . And when the fai - ry ship set sail, The cap - tain he said "Quack."

This game may be played either in a Kindergarten with the chairs arranged in a circle or in a school room with desks.

In the Kindergarten the children march around serpentining in and out among the chairs with an odd one in the centre as Captain Duck. At the end of the third verse the Captain cries "quack" and rushes to get a seat; the odd one left without a seat then becomes the Captain. In order to make the time indefinite, the Captain may wait a brief time after the singing has ceased before saying "quack," during which interval the children must continue to march.

In a school room the children serpentine up and down the aisles.

## LITTLE BOY BLUE

One of the players, who is chosen to be "Little Boy Blue," goes to one side and lies down pretending to be asleep under a haystack. The rest of the players, who are the cows and the sheep, run up and call "Little Boy Blue, come blow your horn, the sheep are in the meadow, the cows in the corn." This awakens "Little Boy Blue" and he jumps up and chases the cows and sheep until he tags someone. "Little Boy Blue" takes the one he has tagged back to the haystack and then "Little Boy Blue" joins the other players and becomes a cow or sheep. The game begins again as before with the one who has just been caught acting as "Little Boy Blue."

## THE SPIDER AND THE FLY

A spider web is made by the players who stand in a circle with their clasped hands held high. One of the players, a spider, is inside the circle and another player, the fly, is outside the circle. The game begins by the spider prancing around coaxing the fly to enter his web by calling, — "Will you walk into my parlor, pretty fly, pretty fly, will you, will you, walk in?" The fly is allowed to enter the circle, but as soon as he enters the spider darts out of the circle and the players immediately lower their arms to prevent the fly from escaping. The spider then prances around on the outside of the circle tantalizing the fly with "Will you walk out, pretty fly, pretty fly, will you walk out?" The fly tries to escape by breaking through the web (clasped hands) or by crawling out under or over. When the fly escapes she must catch the spider, who then becomes the fly, the former fly taking her place in the circle. A new spider is chosen and the game proceeds as before. Should the fly not break out of the web or catch the spider, as occasionally happens, a new spider may be chosen and the previous spider becomes the fly.

## MISTRESS MARY

Mother Goose

J. W. Elliott

*mp* *p* *mf*

Mis - tress Ma - ry quite con - tra - ry, How does your gar-den grow? With

*mp* *p* *mf*

*f*

cock - le-shells and sil - ver bells And pretty maids all in a row.

*f*

A group of little girls chooses one of their number to be "Mistress Mary." "Mistress Mary" then selects some spot for her garden where she kneels down. The rest of the players dance up to her and call, "Mistress Mary, quite contrary, how does your garden grow?" "Mistress Mary" answers, "With cockle-shells and silver bells and pretty maids all in a row," at the same time "Mistress Mary" jumps up and chases the rest of the players. When she catches one she takes her back to the garden and they both kneel down and, after the verse is sung a second time, the two start out after the other players. Those they catch take their place in "Mary's" garden. This goes on over and over until all the players are in the garden and there are no more to be caught.

## THE ELEPHANT'S DANCE

Although music and dancing are so closely related that it is difficult to disassociate the two, however, paradoxical as it may seem, rhythmic accent can often best be recognized when the sound of the foot tapping on the floor, or the clap of the hands is the only accompaniment. Music helps the child to learn to march, but as a progression the assistance of the music should be withdrawn. Marching without music forces the child to keep in time by depending upon his own rhythmic sense and that of the class, communicated to him by the sound of the foot falls. To call the child's attention to the sound of the tramping, the teacher may tell the story of "Toomai of The Elephants" from Kipling's "First Jungle Book." The children may be asked to imagine they are these big, soft-footed animals with no hard hoofs to stamp. Stress should be laid on the fact that the elephants had no music but kept in time by the steady sound of the tramp, tramp, of many, many feet. What the elephants really did was to make their ball room by marking time altogether for an interval, then marching forward a little way and marking time again. This story will give the child an immediate interest in the rather uninteresting action of marking time and marching without music, and the element of play which it introduces will focus the attention upon the points which it is desired to impress upon the class

## SIMPLE SIMON

Mother Goose — MAE REHBERG SCHEUERMAN

*Not too fast*

Sim - ple Si - mon went a - fish - ing for to catch a whale, But

all the wa-ter he could find was in his mother's pail. Sim-ple Si-mon met a pieman

go-ing to the fair, Said Simple Simon to the pieman, "Let me taste your wares?"

Said the pie - man to Sim-ple Si - mon, "Show me first your mon-ey." Said

Sim - ple Si - mon to the pie - man, "Deed I have not a - ny."

**Formation.**—A single circle facing inward. One of the players chosen to be Simple Simon is on the outside of the circle.

| | |
|---|---|
| *Simple Simon went a-fishing*<br>*for to catch a whale,*<br>*But all the water he could find*<br>*was in his mother's* | Simple Simon runs around the circle on the outside. |
| *pail.* | Simple Simon taps someone on the back who becomes the pieman. |
| *Simple Simon met a pieman*<br>*going to the fair,* | Simple Simon continues to run around the circle in the same direction, but the one he has tagged runs around the circle in the opposite direction until he meets Simple Simon. |

*Said Simple Simon to the pieman,*
*"Let me taste your wares?"*

Simple Simon holds his right hand out toward the pieman.

*Said the pieman to Simple Simon,*
*"Show me first your money."*

The pieman holds his right hand out toward Simple Simon.

*Said Simple Simon to the pieman,*
*"Deed I have not any."*

Simple Simon and the pieman shake their outstretched right hands and quickly drop them and, passing each other, run on around the circle in an endeavor to reach first the place in the circle left vacant by the pieman. The one who gets there last becomes Simple Simon and the game begins again as before.

## HUMPTY DUMPTY*

Mother Goose

Original tune harmonized by
ALFRED MOFFAT

Hump - ty Dump - ty sat on a wall, Hump - ty Dump - ty had a great fall;

All the King's horses and all the King's men Couldn't put Humpty Dumpty together a - gain.

* Printed by permission of G. SCHIRMER, 3 East 43rd St., New York City.

The children sit in a circle in their chairs, or at their desks, an odd one (Humpty Dumpty) stands in the centre of the circle, or at the front of the class room. While the verse is being sung the children all keep time to the music by alternately placing both feet on the floor, leaning forward and clapping the hands once; then raising the feet from the floor, leaning back in the chair and separating the arms sideways. After the verse has been sung, "Humpty Dumpty" goes up to some child and asks, "What color is my Easter egg, red, white or blue?" If the child he asks can guess the color "Humpty Dumpty" has chosen, then he may exchange places with "Humpty Dumpty." If the color is not guessed correctly, then "Humpty Dumpty" chooses another color and goes to another child and repeats his question. This continues until someone guesses correctly. It is sometimes advisable that "Humpty Dumpty" confide to the teacher the color he has chosen, before he asks the question.

## PETER PIPER SAYS PLEASE

This game is valuable in training the attention, inducing a quick motor reaction and in furnishing a drill in the names of exercises and steps which the children have previously learned. The teacher says slowly, "Peter Piper says please" and quickly follows this phrase with a sharp command. The teacher endeavors to fool the children by omitting to say "please" or "Peter Piper" or by just giving a command. When any word is omitted the children are not supposed to respond to her command. After each command all look around to see who got fooled and when any one makes a mistake all laugh good naturedly. The children consider it very funny and never tire of playing this game.

Suggestions for commands and actions:

Single actions — "Stamp," "clap," "jump," "bow," "curtsy," "stretch," "stride," "point," (sideways, forward, backward), "hop," "stoop and stand"; a single action or "two," "three" or "four" "jumps."

Series of actions — Runs, slides, skips.

A continuous movement such as the above should be followed by "Peter Piper says please halt."

## HEY DIDDLE DIDDLE

Mother Goose — MAE REHBERG SCHEUERMAN

*Brightly*

Hey diddle did-dle, the cat and the fiddle, The cow jumped o- ver the moon, The

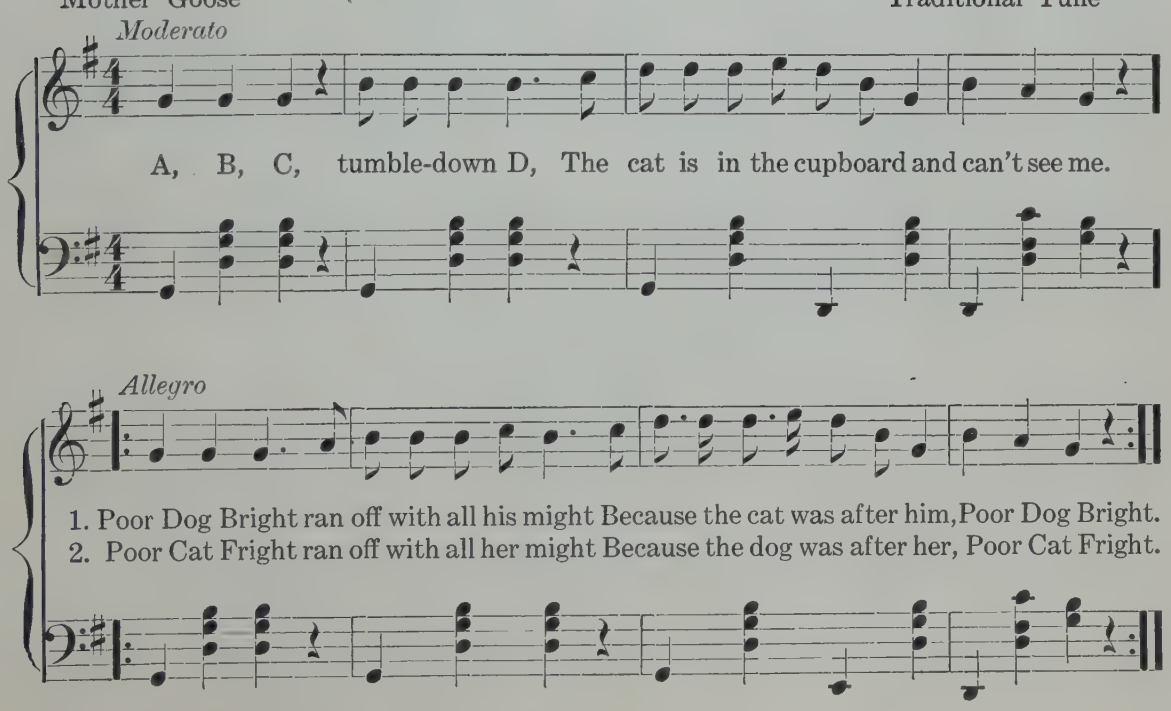
lit - tle dog laughed to see such sport, And the dish ran a-way with the spoon.

**Formation.**—An even number in a single circle facing in line of direction, with an odd one in the centre.

| | |
|---|---|
| *Hey diddle diddle, the cat and the fiddle, The cow jumped over the moon, The little dog laughed to see such sport,* | All step hop forward around circle in line of direction. |
| *And the dish* | All turn inward and run toward the centre of circle. |
| *ran away with the spoon.* | All try to get a partner. Those who secure partners return to the circle, while the odd one remains in the centre and the game begins again as before. |

## POOR DOG BRIGHT

Mother Goose — Traditional Tune



**Formation.**—A single circle facing inward clasping hands, with two of the players chosen to be "Cat Fright" and "Dog Bright." "Cat Fright" is in the centre of the circle, the cupboard; "Dog Bright" is on the outside of the circle.

*A, B, C, tumble-down D,*
*The cat is in the cupboard*
*and can't see me.*

"Dog Bright" dances around behind the players in the circle and calls these words to "Cat Fright."

*Poor Dog Bright ran off with all his might*
*Because the cat was after him,*
*Poor Dog Bright.*

The players in the circle raise their clasped hands and "Cat Fright" rushes out after "Dog Bright." The players sing the rhythm over and over until "Dog Bright" is caught.

*Poor Cat Fright ran off with all her might*
*Because the dog was after her,*
*Poor Cat Fright.*

"Dog Bright" now turns and chases "Cat Fright" who tries to get back to the cupboard before the dog can catch her. Should she succeed, she goes and stands with her back to some one in the circle, who backs out and becomes "Dog Bright" and the previous "Dog Bright" becomes the cat for the next game. Should the cat be caught she must act again as "Cat Fright," while the dog chooses a successor in the same manner as "Cat Fright" would have done.

## BYE BABY BUNTING

Nursery Rhyme

Arranged by
MAE REHBERG SCHEUERMAN

*p Andante*

Bye Ba - by Bunt - ing, Dad - dy's gone a hunt - ing,

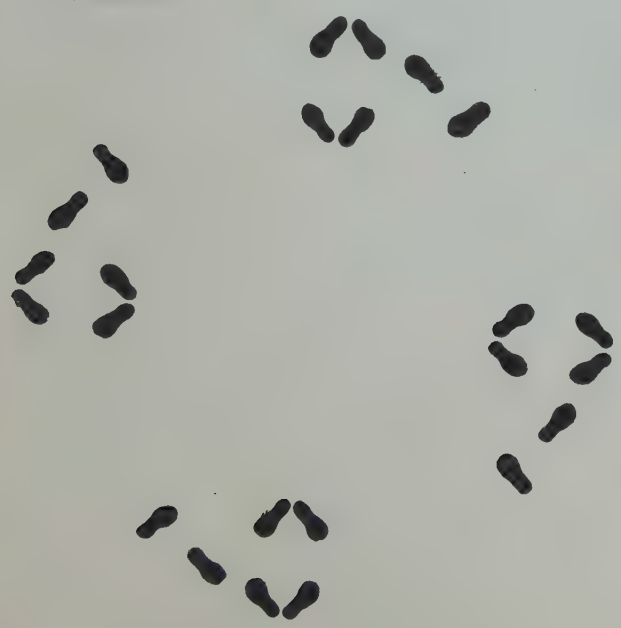
Gone to get a Rab - bit's skin To wrap the Ba - by Bunt - ing in.

RUN

*f*

*per finire.*

**Formation.**



In groups of three arranged around a circle, two of the group stand facing and clasp both hands to form a cradle. One of the two stands with his back to the centre of the circle. The third member of the group (Baby Bunting) stands facing in line of direction, with his right foot placed forward and his hands against the arms nearest him.

*Bye Baby Bunting,*
*Daddy's gone a hunting,*
*Gone to get a rabbit's skin*

"Baby Buntings" rock the cradle, in time to the music, by transferring the weight to the forward foot as the cradle is pushed away with the hands; then transferring the weight to the backward foot and pulling the elbows backward. The two, who represent the cradle, should raise their arms in line of direction to imitate the rocking.

*To wrap the Baby Bunting in.*

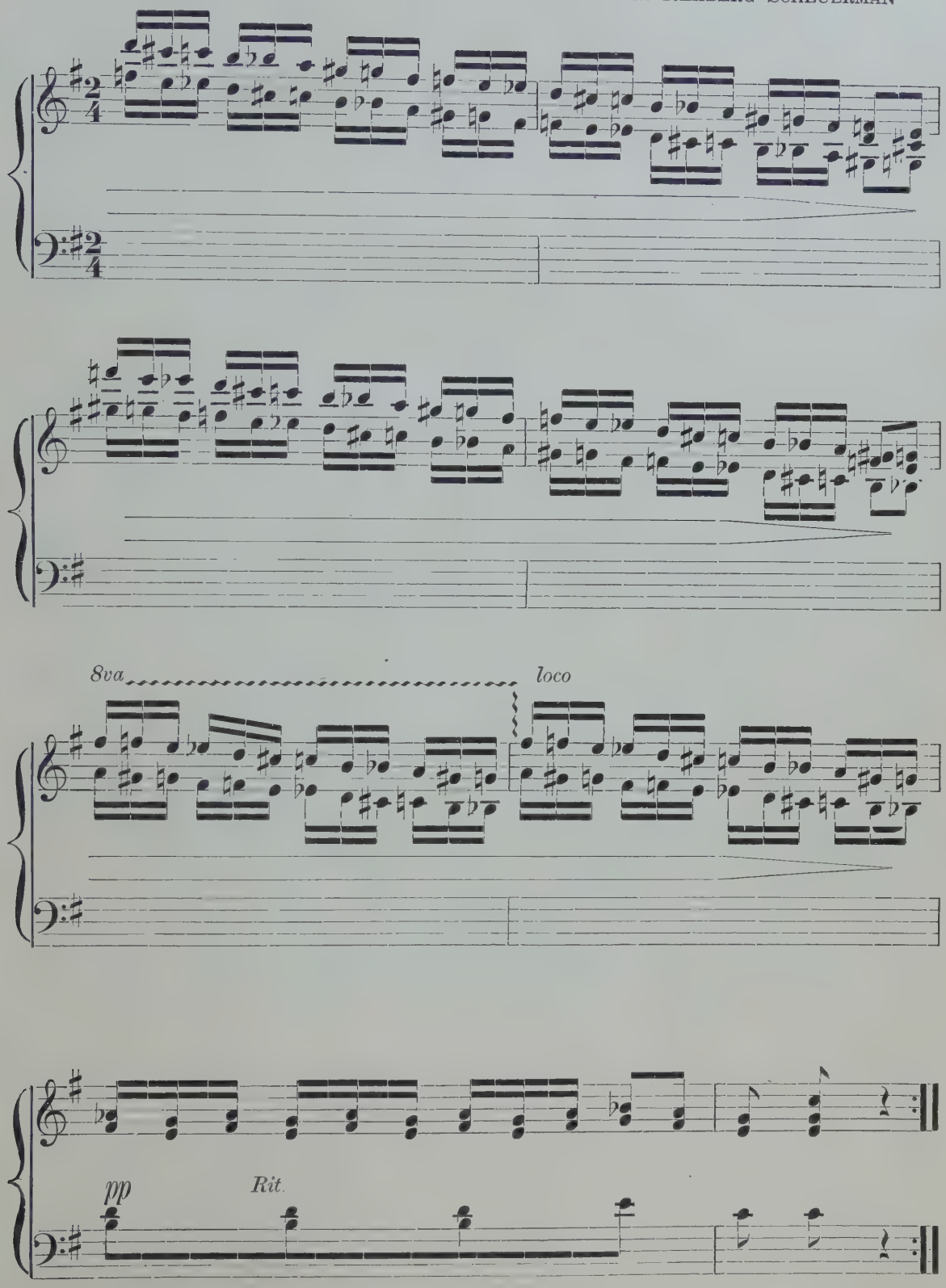
The arms on the side next "Baby Bunting" are raised and he steps forward and under them. The arms are then lowered and "Baby Bunting" stands between the two who represent the cradle.

THE RUN. The clasped hands in front of "Baby Bunting" are raised during the first two measures of the music. During the last two measures all the "Baby Buntings" of the various groups run forward in line of direction to the next group, ready to rock the cradle with them. The game is repeated until the "Baby Buntings" have run around the entire circle and are back again to the group where they started. If the class is not too large, the whole game may be played three times in order that those who take the part of the cradle may each have a turn as "Baby Bunting."

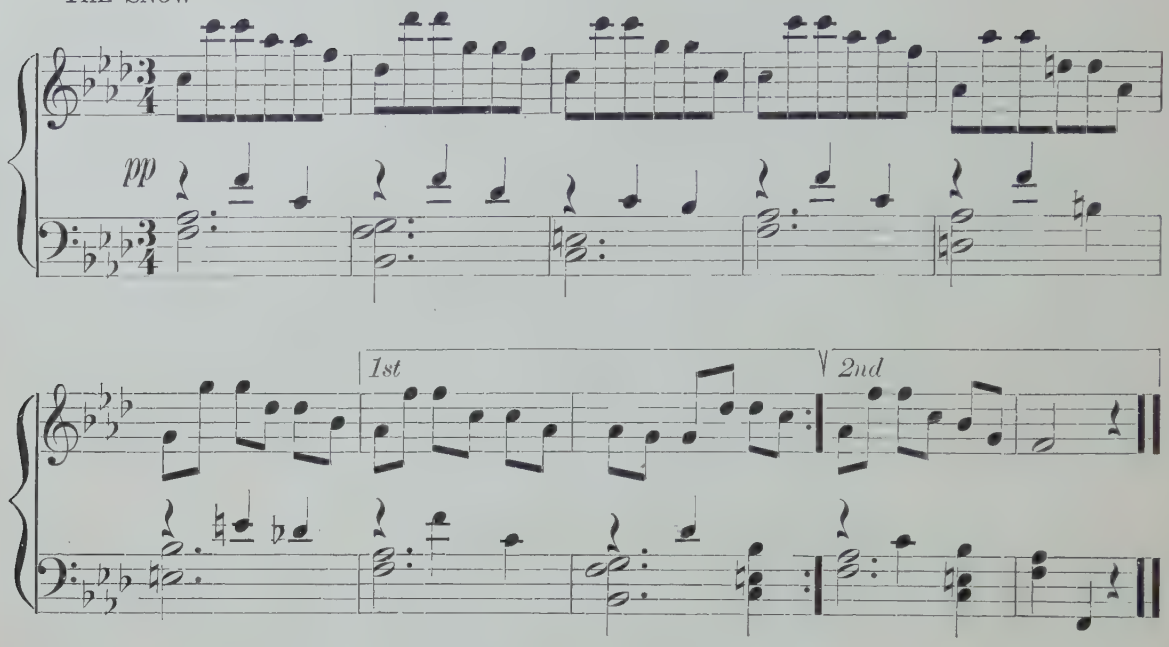
## BLOSSOMING FLOWERS

THE AUTUMN WIND

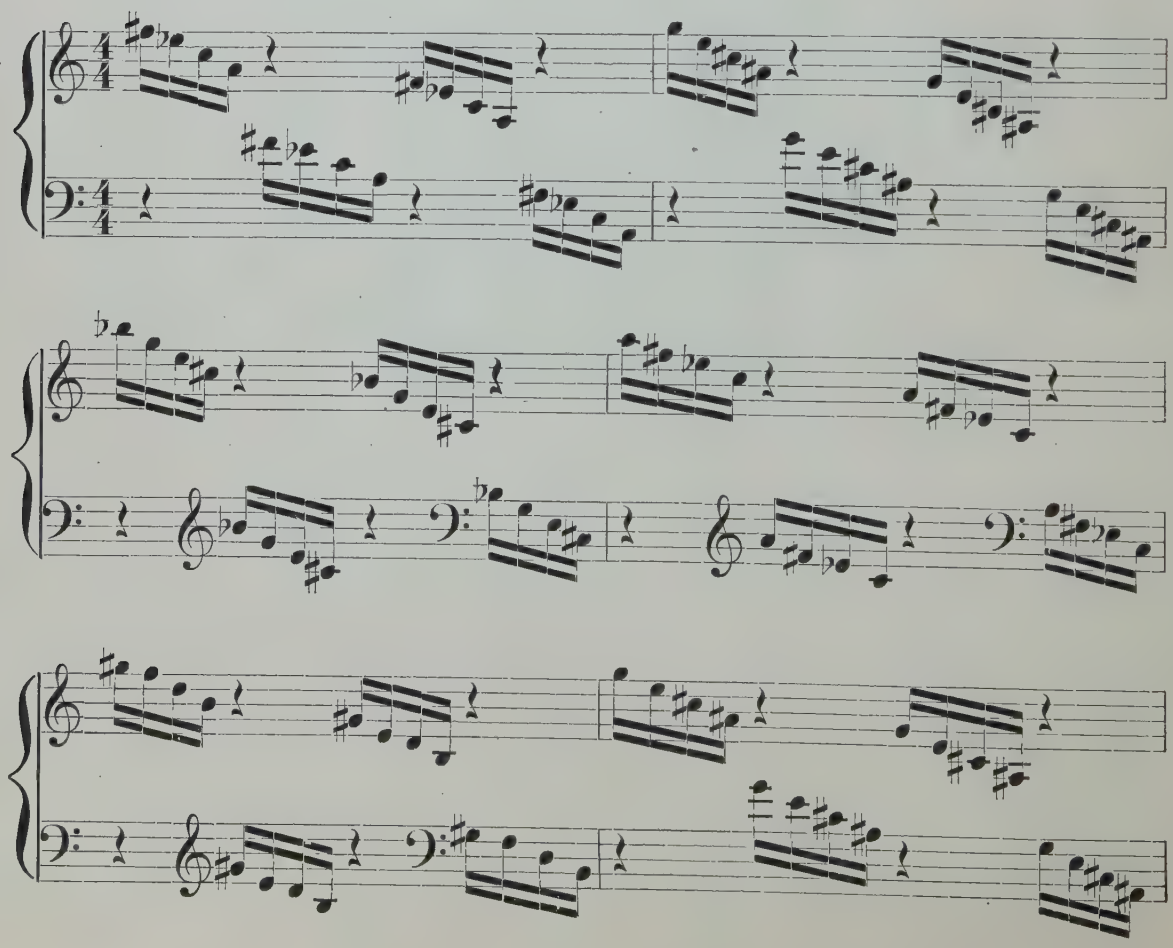
MAE REHBERG SCHEUERMAN

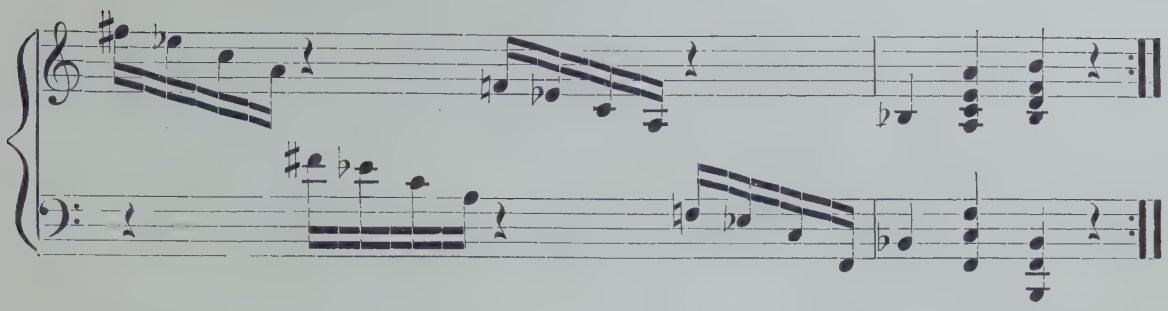


THE SNOW



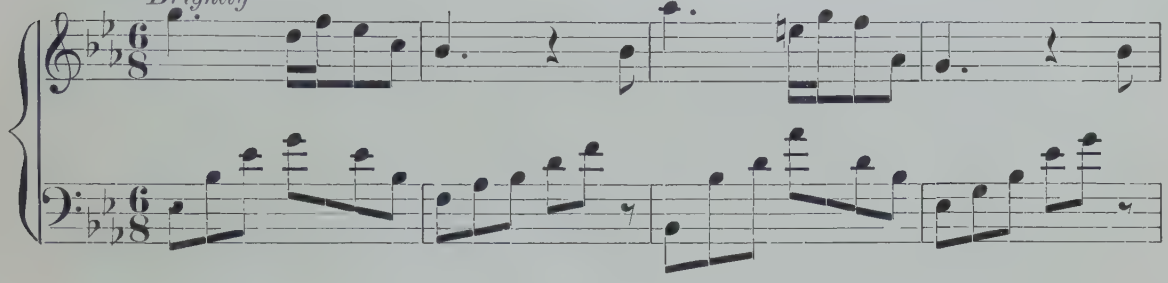

THE MARCH WIND

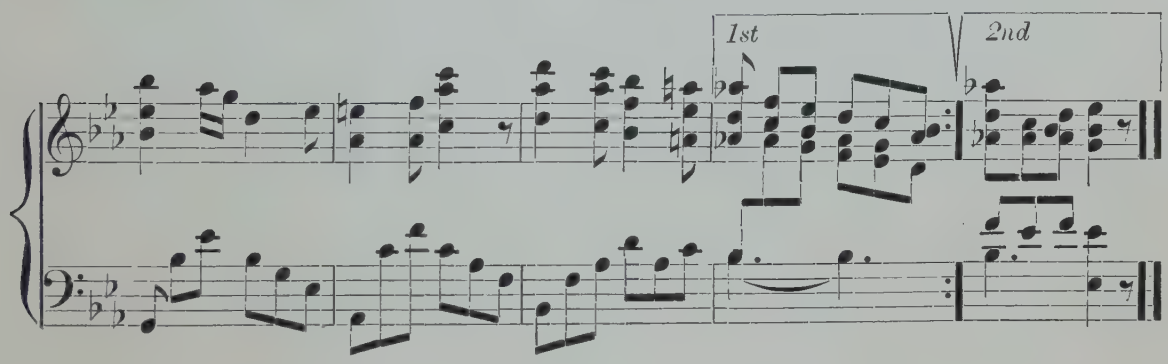




THE SUN

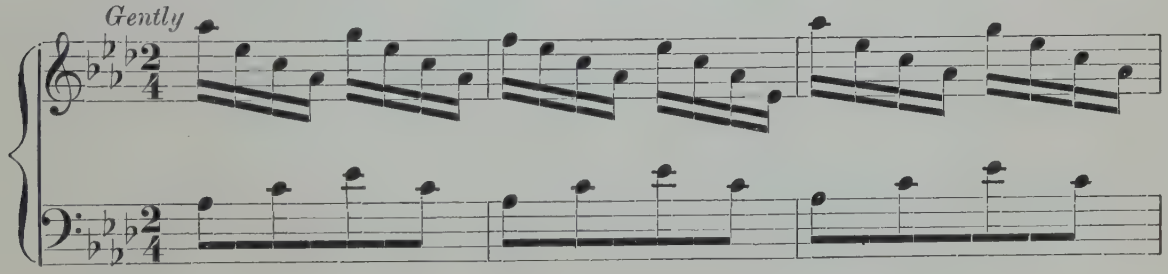
*Brightly*

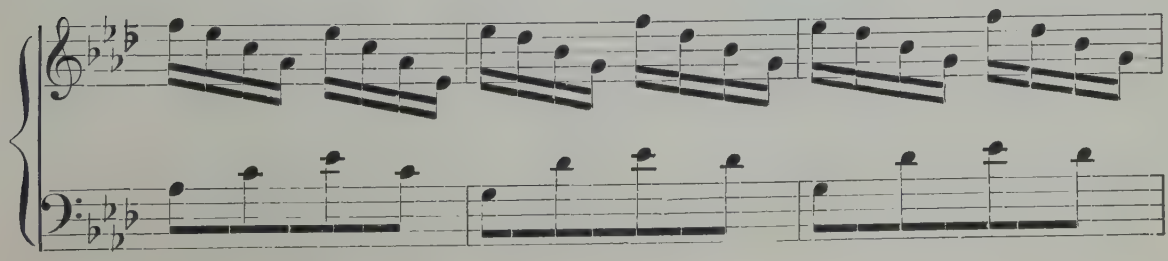


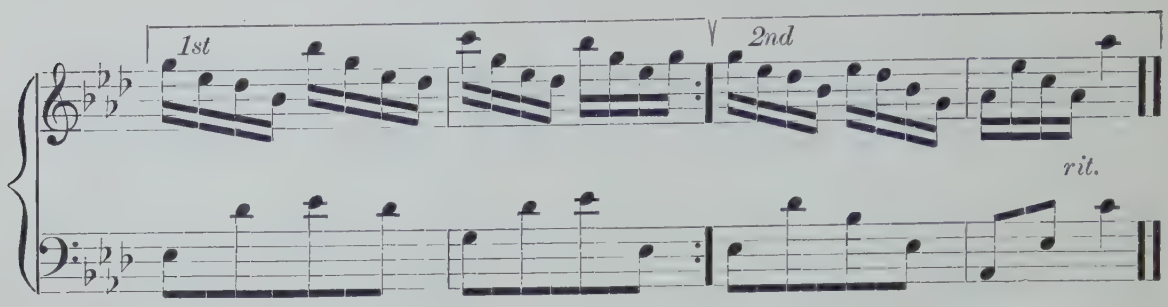



THE RAIN

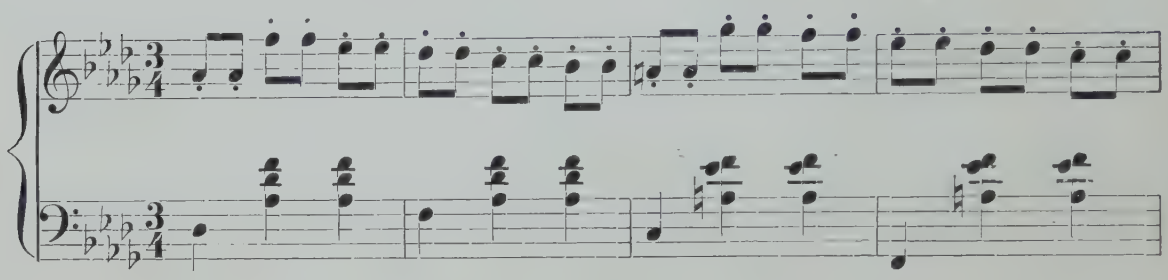
*Gently*

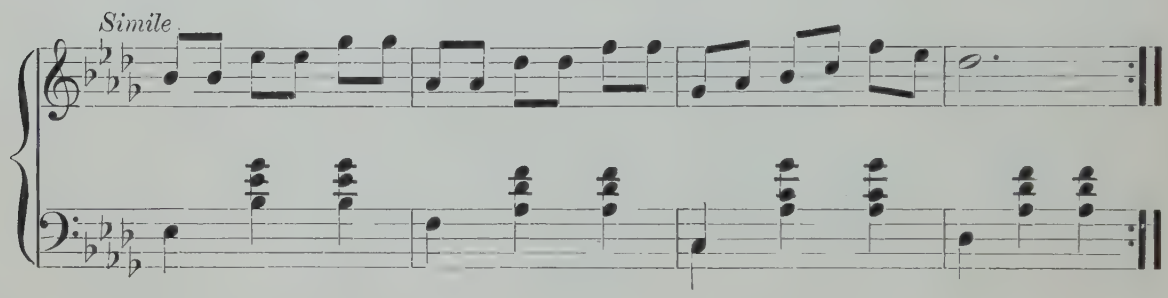







THE FLYING BIRDS






This little allegorical play is without words and is intended to concretely show the sequence of the seasons and the nature cycle, which begins with the scattering of the seeds in the fall and ends in the blossoming flowers in the summer. Five children are chosen who are to impersonate

1. The autumn wind,
2. A snow cloud,
3. The March wind,
4. The sun,
5. A cloud of gentle spring rain.

These five children go off to one side, while the rest of the children (each named for a flower) form a circle standing facing the centre.

THE AUTUMN WIND MUSIC. The autumn wind runs into the centre of the circle and whirls around. This action is supposed to scatter the seeds. The children in the circle, or the seeds, whirl around and progress in line of direction. After whirling about a bit, the autumn wind runs out of the circle and whirls away, whereupon the little seeds all settle down in a circle, kneeling on the right knee, folding the arms on the chest and resting the head on the left knee.

THE SNOW MUSIC. The snow cloud now runs softly into the circle and whirls about among the seeds shaking her fingers over the head of each child, by which action she is supposed to cover the seeds with a blanket of snowflakes to keep them warm. After the snow cloud has gone to each child she runs out of the circle and away.

THE MARCH WIND MUSIC. The march wind next runs into the circle and leaps and whirls about among the seeds and finally runs out of the circle and away.

THE SUN MUSIC. The sun daintily runs into the circle and touches each little seed. This awakens the seed, who slowly raises her head. The sun then runs out of the circle and away.

THE RAIN MUSIC. The rain cloud next runs into the circle and scatters raindrops over each child, in the same manner that the snowflakes were shaken down. The effect of the rain is to make the flowers grow, which they pretend to do by standing up.

THE FLYING BIRD MUSIC. There is nothing left now but for the flowers to blossom, which they do by unfolding their petals. This may be represented by slowly extending the right arm sideways, then the left. The flowers should blossom in the order in which the flowers actually bud. That is, snowdrops, crocuses and dandelions first; then peonies, roses, goldenrod, etc.

If it is desired to bring a large group into action some of the children may be named for birds and, while the flowers are blossoming, the birds (crows, robins, bluebirds, woodpeckers, etc.) may come in and fly about, entering in the order in which they migrate.

# APPENDIX

## I. ALPHABETICAL INDEX OF TITLES, AUTHORS AND COMPOSERS


| TITLE | AUTHOR | COMPOSER | PAGE |
|---|---|---|---|
| Ba, Ba, Black Sheep | Mother Goose | *Mae Rehberg Scheuerman* | 120 |
| Blossoming Flowers | | *Mae Rehberg Scheuerman* | 149 |
| Bobby Shafto | Mother Goose | *Old Tune* | 66 |
| Bow-wow-wow | Mother Goose | *Traditional Tune* | 109 |
| Brownies and Fairies | Irene E. Phillips Moses | *Arranged by Emily Perkins Wells* | 100 |
| Bye Baby Bunting | Nursery Rhymes | *Arranged by Mae Rehberg Scheuerman* | 147 |
| Children Sliding | | *Mae Rehberg Scheuerman* | 97 |
| Christmas Ships, The | Old Nursery Rhyme | | 98 |
| Cock-a-doodle-doo | Mother Goose | *Mae Rehberg Scheuerman* | 61 |
| Come, My Dolly | Lydia Avery Coonley | *Eleanor Smith* | 79 |
| Crooked Man, The | Mother Goose | *Mae Rehberg Scheuerman* | 24 |
| Dame, get up and Bake Your Pies | Old Nursery Rhyme | *Traditional* | 73 |
| Diddle, Diddle Dumpling | Mother Goose | *Ethel Crowninshield* | 55 |
| Elephant's Dance, The | | | 140 |
| Fairies' Moonlight Dance, The | | *Mae Rehberg Scheuerman* | 84 |
| Fairy Ship, The | Old Nursery Rhyme | *Traditional* | 136 |
| Fireflies' Dance, The | Irene E. Phillips Moses | *Mae Rehberg Scheuerman* | 82 |
| Girls and Boys, Come out to Play | Mother Goose | | 129 |
| Goosey, Goosey, Gander | Mother Goose | *Swedish and Mae Rehberg Scheuerman* | 54 |
| Here we go on a Merry-go-round | Irene E. Phillips Moses | *American* | 38 |
| Hey Diddle Diddle | Mother Goose | *Mae Rehberg Scheuerman* | 144 |
| Hickory, Dickory, Dock | Mother Goose | *Mae Rehberg Scheuerman* | 44 |
| Hippity Hop to the Barber Shop | | *Arranged by Mae Rehberg Scheuerman* | 75 |
| Humpty Dumpty | Mother Goose | *Original tune harmonized by Alfred Moffat* | 143 |
| Hush-a-bye Baby | Old Nursery Rhyme | *Traditional* | 68 |
| Jack and Jill, No. I | Mother Goose | *Mae Rehberg Scheuerman* | 91 |
| Jack and Jill, No. II | Mother Goose | *Mae Rehberg Scheuerman* | 103 |
| Jack be Nimble | Mother Goose | *Mae Rehberg Scheuerman* | 89 |
| Kewpies, The | Irene E. Phillips Moses | *German* | 23 |
| Leg over Leg | Mother Goose | *Swedish* | 90 |
| Little Boy Blue | Mother Goose | | 138 |
| Little Miss Muffet | Mother Goose | *Traditional Tune* | 26 |
| Little Nut Tree, The | Old Nursery Rhyme | *Old English* | 105 |
| Little Pigs, The | Mother Goose (adapted) | | 112 |
| Lucy Locket | Mother Goose | *Traditional* | 28 |

| TITLE | AUTHOR | COMPOSER | PAGE |
|---|---|---|---|
| Man in the Moon, The | Mother Goose and Nursery Rhyme | *Mae Rehberg Scheuerman and Traditional* | 63 |
| Mistress Mary | Mother Goose | *J. W. Elliott* | 139 |
| Motorman, The | Irene E. Phillips Moses | *Mae Rehberg Scheuerman* | 57 |
| Oh Where, Oh Where has my Little Dog gone? | Nursery Rhyme | *Old Tune* | 42 |
| Old King Cole | Nursery Rhyme | *Adapted by Mae Rehberg Scheuerman* | 71 |
| Old Man in Leather, The | Nursery Rhyme | *Mae Rehberg Scheuerman* | 123 |
| Pancake Man, The | Irene E. Phillips Moses | *Mae Rehberg Scheuerman* | 31 |
| | Christina Rossetti | *Eleanor Smith* | |
| Pat-a-cake | Mother Goose | *Adapted* | 114 |
| Peter Pan | Irene E. Phillips Moses | *J. Pierpont* | 45 |
| Peter Piper says "Please" | | | 144 |
| Playing Train | Irene E. Phillips Moses | *Mae Rehberg Scheuerman* | 36 |
| Poor Dog Bright | Mother Goose | *Traditional Tune* | 145 |
| Puss, Puss, Grey Cat | | | 132 |
| Pussy Cat, Pussy Cat | Mother Goose | *J. W. Elliott* | 47 |
| Ride a Cock-horse | Mother Goose | *Old Tune—adapted* | 74 |
| Santa Claus and the Christmas Tree. | Irene E. Phillips Moses | *Mae Rehberg Scheuerman* | 40 |
| See-Saw, No. I | Alfred G. Crowe | *Alfred G. Crowe (adapted)* | 53 |
| See-Saw, No. II | Alfred G. Crowe | *Alfred G. Crowe (adapted)* | 69 |
| See-Saw, No. III | Alfred G. Crowe | *Alfred G. Crowe (adapted)* | 92 |
| Simple Simon | Mother Goose | *Mae Rehberg Scheuerman* | 140 |
| Sing a Song of Sixpence | Mother Goose | *Mae Rehberg Scheuerman* | 29 |
| Spider and the Fly, The | | | 138 |
| Stork, The | Irene E. Phillips Moses | *Mae Rehberg Scheuerman* | 51 |
| Three Funny Old Men | W. H. Neidlinger | *W. H. Neidlinger* | 49 |
| Three Little Kittens | Nursery Rhyme | | 116 |
| Tin Soldiers, The | W. H. Neidlinger | *W. H. Neidlinger* | 33 |
| To Market | Mother Goose | *Irish Jig* | 43 |
| Two Little Blackbirds | Mother Goose | *Mae Rehberg Scheuerman* | 110 |
| Twinkle, Twinkle, Little Star, No. I. | Nursery Rhyme | *J. W. Elliott* | 78 |
| Twinkle, Twinkle, Little Star, No. II | Nursery Rhyme | *J. W. Elliott* | 126 |
| Walking on Stilts | | *Mae Rehberg Scheuerman* | 57 |
| Wee Willie Winkie | Mother Goose | *Mae Rehberg Scheuerman* | 27 |
| Yankee Doodle | | | 86 |

## II. CHASING AND TAGGING GAMES


| | PAGE |
|---|---|
| Hush-a-bye Baby | 68 |
| Little Boy Blue | 138 |
| Little Miss Muffet | 26 |
| Lucy Locket | 28 |
| Mistress Mary | 139 |
| Oh Where, Oh Where has my Little Dog gone? | 42 |
| Poor Dog Bright | 145 |
| Simple Simon | 140 |
| Sing a Song of Sixpence | 29 |
| Spider and the Fly, The | 149 |
| Wee Willie Winkie | 27 |


## III. ACTION PLAYS IN WHICH THE CHILDREN THEMSELVES MAY CHOOSE THE ACTION


| | PAGE |
|---|---|
| The Christmas Ships | 98 |
| Goosey, Goosey, Gander | 54 |
| Old King Cole | 71 |
| Peter Piper says Please | 144 |
| Santa Claus and the Christmas Tree | 40 |


## IV. GAMES SUITABLE FOR THE SCHOOLROOM WITH DESKS

By using some ingenuity all of the following Action Plays may be adapted for use in the schoolroom with desks. Many of those which have the circle formation may be easily used with straight lines. In some instances it may be necessary to omit the game element, using only the rhythmic actions. Unless the aisles are very wide they will not admit of the changing of partners.


| | PAGE |
|---|---|
| Bobby Shafto | 66 |
| Christmas Ships, The | 98 |
| Cock-a-doodle-doo | 61 |
| Come, My Dolly | 79 |
| Crooked Man, The | 24 |
| Dame, get up and Bake your Pies | 73 |
| Diddle, Diddle Dumpling | 55 |
| Elephants' Dance, The | 140 |
| Fairies' Moonlight Dance, The | 84 |
| Fairy Ship, The | 136 |

PAGE

Goosey, Goosey, Gander . . . . . 54
Here We go on a Merry-go-round . . . 38
Hippity Hop to the Barber Shop . . . 75
Humpty Dumpty . . . . . 143
Hush-a-bye Baby . . . . . 68
Jack, be Nimble . . . . . 89
Kewpies, The . . . . . 23
Leg over Leg . . . . . 90
Little Boy Blue . . . . . 138
Man in the Moon, The . . . . . 63
Motorman, The . . . . . 57
Old King Cole . . . . . 71
Pancake Man, The . . . . . 31
Pat-a-cake . . . . . 114
Peter Piper says Please . . . . . 144
Playing Train . . . . . 36
Ride a Cock-horse . . . . . 74
Santa Claus and the Christmas Tree . . 40
See-Saw, No. I . . . . . 53
See-Saw, No. II . . . . . 69
Stork, The . . . . . 51
Three Little Kittens . . . . . 116
Tin Soldiers, The . . . . . 33
To Market . . . . . 43
Two Little Blackbirds . . . . . 110
Walking on Stilts . . . . . 57

## V. ACTION PLAYS SUITABLE FOR THE USE OF SMALL GROUPS AND IN THE HOME

In using these Action Plays with small numbers, it will be found necessary to disregard such parts of the description as require the co-operation of a large group.

1. Action Plays suitable for a single child or a single child and its mother.

PAGE

Bobby Shafto . . . . . 66
Cock-a-doodle-doo . . . . . 61
Come, My Dolly . . . . . 79
Crooked Man, The . . . . . 24
Diddle, Diddle Dumpling . . . . . 55
Elephants' Dance, The . . . . . 140
Fairies' Moonlight Dance, The . . . . 84
Goosey, Goosey, Gander . . . . . 54
Here we go on a Merry-go-round . . . 38
Hickory, Dickory, Dock . . . . . 44
Hush-a-bye Baby . . . . . 68
Motorman, The . . . . . 57
Pancake Man, The . . . . . 31
Peter Piper says Please . . . . . 144
Playing Train . . . . . 36
Ride a Cock-horse . . . . . 74
See-Saw, No. II . . . . . 69
Sing a Song of Sixpence . . . . . 29
Stork, The . . . . . 51
To Market . . . . . 43
Walking on Stilts . . . . . 57
Yankee Doodle . . . . . 86

2. Action Plays suitable for two children.

PAGE

Ba, Ba, Black Sheep . . . . . 120
Bobby Shafto . . . . . 66
Bow-wow-wow . . . . . 109
Cock-a-doodle-doo . . . . . 61
Come, My Dolly . . . . . 79
Crooked Man, The . . . . . 24
Diddle, Diddle Dumpling . . . . . 55
Elephant's Dance, The . . . . . 140
Fairies' Moonlight Dance, The . . . . 84
Fireflies' Dance, The . . . . . 82
Goosey, Goosey, Gander . . . . . 54

PAGE

Here we go on a Merry-go-round . . . 38
Hickory, Dickory, Dock . . . . . 44
Hippity Hop to the Barber Shop . . . 75
Hush-a-bye Baby . . . . . 68

Jack and Jill, No. I . . . . . 91
Jack and Jill, No. II . . . . . 103
Jack be Nimble . . . . . 89

Man in the Moon, The . . . . . 63
Motorman, The . . . . . 57

Old King Cole . . . . . 71

Pancake Man, The . . . . . 31
Pat-a-cake . . . . . 114
Peter Piper says Please . . . . . 144

PAGE

Playing Train . . . . . 36
Pussy Cat, Pussy Cat . . . . . 47

Ride a Cock-horse . . . . . 74

See-Saw, No. I . . . . . 53
See-Saw, No. II . . . . . 69
Sing a Song of Sixpence . . . . . 29
Stork, The . . . . . 51

To Market . . . . . 43
Twinkle, Twinkle, Little Star, No. I . . 78
Twinkle, Twinkle, Little Star, No. II . . 126
Two Little Blackbirds . . . . . 110

Walking on Stilts . . . . . 57

Yankee Doodle . . . . . 86

3. Action Plays suitable for three children.

PAGE

Bobby Shafto . . . . . 66
Bye Baby Bunting . . . . . 147

Christmas Ships, The . . . . . 98
Cock-a-doodle-doo . . . . . 61
Come, My Dolly . . . . . 79
Crooked Man, The . . . . . 24

Diddle, Diddle Dumpling . . . . . 55

Elephant's Dance, The . . . . . 140

Fairies' Moonlight Dance, The . . . . 84

Goosey, Goosey, Gander . . . . . 54

Here We go on a Merry-go-round . . . 38
Hickory, Dickory, Dock . . . . . 44
Hush-a-bye Baby . . . . . 68

Kewpies, The . . . . . 23

PAGE

Motorman, The . . . . . 57

Pancake Man, The . . . . . 31
Peter Piper says Please . . . . . 144
Playing Train . . . . . 36

Ride a Cock-horse . . . . . 74

See-Saw, No. II . . . . . 69
Sing a Song of Sixpence . . . . . 29
Stork, The . . . . . 51

Three Funny Old Men . . . . . 49
Three Little Kittens . . . . . 116
To Market . . . . . 43

Walking on Stilts . . . . . 57

Yankee Doodle . . . . . 86

4. Action Plays suitable for four children.

PAGE

Ba, Ba, Black Sheep . . . . . 120
Bobby Shafto . . . . . 66
Bow-wow-wow . . . . . 109

Cock-a-doodle-doo . . . . . 61
Come, My Dolly . . . . . 79
Crooked Man, The . . . . . 24

Diddle, Diddle Dumpling . . . . . 55

Elephant's Dance, The . . . . . 140

PAGE

Fairies' Dance, The . . . . . 84
Fireflies Dance, The . . . . . 82

Goosey, Goosey, Gander . . . . . 54

Here We go on a Merry-go-round . . . 38
Hippity Hop to the Barber Shop . . . 75
Hush-a-bye Baby . . . . . 68

Jack and Jill, No. I . . . . . 91
Jack and Jill, No. II . . . . . 103
Jack be Nimble . . . . . 89

PAGE

Little Pigs, The . . . . . 112

Man in the Moon, The . . . . . 63
Motorman, The . . . . . 57

Old King Cole . . . . . 71

Pancake Man, The . . . . . 31
Pat-a-cake . . . . . 114
Peter Piper says Please . . . . . 144
Playing Train . . . . . 36
Puss, Puss, Grey Cat . . . . . 132
Pussy Cat, Pussy Cat . . . . . 47

Ride a Cock Horse . . . . . 74

PAGE

See-Saw, No. I . . . . . 53
See-Saw, No, II . . . . . 69
Sing a Song of Sixpence . . . . . 29
Stork, The . . . . . 51

To Market . . . . . 43
Twinkle, Twinkle, Little Star, No. I . . 78
Twinkle, Twinkle, Little Star, No. II . 126
Two Little Blackbirds . . . . . 110

Walking on Stilts . . . . . 57

Yankee Doodle . . . . . 86

5. Action Plays suitable for five or more.

Practically all the rhythms and games in the book may be used with groups comprising as small a number as five, with the possible exception of those Action Plays such as "I had a Little Nut Tree," "The Old Man in Leather" and "Peter Pan," which require concentric circles.

## VI. GAMES SUITABLE FOR CHILDREN'S PARTIES

PAGE

Bye Baby Bunting . . . . . 147

Dame, get up and Bake Your Pies . . 73

Fairy Ship, The . . . . . 136

Humpty Dumpty . . . . . 143

Kewpies, The . . . . . 23

Leg over Leg (game) . . . . . 90
Little Boy Blue . . . . . 138
Little Miss Muffet . . . . . 26
Little Nut Tree, The . . . . . 105
Lucy Locket . . . . . 28

PAGE

Mistress Mary . . . . . 139

Oh Where, Oh Where has my Little Dog gone? . . . . . 42
Old Man in Leather, The . . . . . 142

Peter Piper says Please . . . . . 144
Poor Dog Bright . . . . . 145

Santa Claus and the Christmas Tree . . 40
Simple Simon . . . . . 140
Sing a Song of Sixpence . . . . . 29
Spider and the Fly, The . . . . . 138

Wee Willie Winkie . . . . . 27

## VII. ACTION PLAYS APPROPRIATE FOR CHRISTMAS

PAGE

Christmas Ships, The . . . . . 98

Dame, get up and Bake Your Pies . . 73

Santa Claus and the Christmas Tree . . 40

PAGE

Twinkle, Twinkle, Little Star, No. I . . 78
Twinkle, Twinkle, Little Star, No. II . 126

## VIII. ACTION PLAYS APPROPRIATE FOR EASTER

PAGE

Humpty Dumpty . . . . . 143
Blossoming Flowers . . . . . 149

## IX. ACTION PLAYS APPROPRIATE FOR PATRIOTIC OCCASIONS

PAGE

Tin Soldiers, The . . . . . 33
Yankee Doodle . . . . . 86

## X. TOPICAL INDEX

PAGE

Accompaniment, The Musical, of Rhythmic Work . . . . . 5
Animal Movements, Imitations of
- Birds Flying
  - Blossoming Flowers . . . . . 149
  - Sing a Song of Sixpence . . . . 29
  - Stork, The . . . . . 51
  - Two Little Blackbirds . . . . . 110
- Cat Running and Jumping
  - Poor Dog Bright . . . . . 145
  - Puss, Puss, Grey Cat . . . . . 132
  - Pussy Cat, Pussy Cat . . . . . 47
  - Three Little Kittens . . . . . 116
- Cat Washing Face
  - Three Little Kittens . . . . . 116
- Dog Running and Jumping
  - Bow-wow-wow . . . . . 109
  - Leg over Leg . . . . . 90
  - Oh Where, Oh Where has my Little Dog gone? . . . . . 42
  - Poor Dog Bright . . . . . 145
- Elephant Walking
  - Elephants' Dance, The . . . . 140
- Fireflies Flying
  - Fireflies' Dance, The . . . . . 82
- Goose Walking
  - Goosey, Goosey, Gander . . . . 54
- Horse Pacing
  - Yankee Doodle . . . . . 86
- Mouse Running
  - Hickory, Dickory, Dock . . . . 44
- Pigs Running
  - Little Pigs, The . . . . . 138
- Rooster Strutting and Running
  - Cock-a-doodle-doo . . . . . 61
- Spider Crawling
  - Little Miss Muffet . . . . . 26
  - Spider and the Fly, The . . . . 149
- Stork standing on one foot
  - Stork, The . . . . . 51

Arm Hook, (definition) . . . . . 18
Arousing and Holding the Attention . . 5
  - Means of . . . . . 5

Attention, Arousing and Holding the . . 5
Balance Step and Point Step . . . . . 77
Balance Step (definition) . . . . . 18
Beginning of the Rhythmic Lesson, The . 7
  - How to plan a lesson . . . . . 7
  - A review to precede each new step . 8

Boys and Girls as partners . . . . . 5
Breathing Exercises . . . . . 8
  - Suggestions for exercises correlated with themes of the Action Plays . . 8
  - Suggestions for quieting a class by mental suggestions and concentration 9

Circle, The . . . . . 4
  - How to organize . . . . . 4
  - Its uses and characteristics . . . . 4

Clap, (definition) . . . . . 17
Class Organization . . . . . 4
  - Boys and girls as partners . . . . 5
  - Circle, The . . . . . 4
  - Grouping in Couples . . . . . 4
  - Necessity of . . . . . 4
  - Straight Lines, The . . . . . 4

Commands and Descriptions, Teaching by Imitation and Dramatization in place of . . . . . 5

PAGE

Correlation of Action Plays and Dances with Arithmetic and counting
- Ba, Ba, Black Sheep . . . . . 120
- Brownies and Fairies . . . . . 100
- Christmas Ships, The . . . . . 98
- Diddle, Diddle Dumpling . . . 55
- Hickory, Dickory, Dock . . . . 44
- Hippity Hop to the Barber Shop . 75
- Little Pigs, The . . . . . 138
- Playing Train . . . . . 36
- Puss, Puss, Grey Cat . . . . . 132
- Sing a Song of Sixpence . . . . 29
- Three Funny Old Men . . . . 49
- Three Little Kittens . . . . . 116

Home Life and Occupation

Baking
- Dame, get up and Bake your Pies . 73
- Pancake Man, The . . . . . 31
- Pat-a-cake . . . . . 114
- Sing a Song of Sixpence . . . . 29

Eating
- Little Miss Muffet . . . . . 26
- Man in the Moon, The . . . . 63
- Sing a Song of Sixpence . . . . 29
- Three Little Kittens . . . . . 116

Going to bed and sleeping
- Blossoming Flowers . . . . . 149
- Brownies and Fairies . . . . . 100
- Bye Baby Bunting . . . . . 147
- Dame, get up and Bake your Pies 73
- Diddle, Diddle Dumpling . . . 55
- Goosey, Goosey, Gander . . . . 54
- Hush-a-bye Baby . . . . . 68
- Little Boy Blue . . . . . 138
- Wee Willie Winkie . . . . . 27

Washing and Ironing and Hanging out Clothes
- Sing a Song of Sixpence . . . . 29
- Three Little Kittens . . . . . 116

Industrial Life
- Christmas Ships, The . . . . . 98
- Motorman, The . . . . . 57
- Pancake Man, The . . . . . 31
- Playing Train . . . . . 36
- To Market . . . . . 43

Nature Study

Flowers
- Blossoming Flowers . . . . . 149

PAGE
- Come, My Dolly . . . . . 79
- Fairies' Moonlight Dance, The . 84

Moon, The
- Brownies and Fairies . . . . . 100
- Fairies' Moonlight Dance, The . . 84
- Girls and Boys, come out to play . 129
- Hey Diddle, Diddle . . . . . 144
- Man in the Moon, The . . . . 63

Rain
- Blossoming Flowers . . . . . 149

Snow
- Blossoming Flowers . . . . . 149
- Santa Claus and the Christmas Tree . . . . . 40

Stars, The
- Twinkle, Twinkle, Little Star, No. I . . . . . 78
- Twinkle, Twinkle, Little Star, No. II . . . . . 126

Sun, The
- Blossoming Flowers . . . . . 149

Trees, The
- Brownies and Fairies . . . . . 100
- Come, My Dolly . . . . . 79
- Little Nut Tree, The . . . . . 105
- Santa Claus and the Christmas Tree . . . . . 40

Wind, The
- Blossoming Flowers . . . . . 149
- Hush-a-bye Baby . . . . . 68
- Three Funny Old Men . . . . 49

Story Telling and Literature
- Brownies and Fairies . . . . . 100
- Elephants' Dance, The . . . . 140
- Fairies' Moonlight Dance, The . 84
- Kewpies, The . . . . . 23
- Peter Pan . . . . . 45
- Santa Claus and the Christmas Tree . . . . . 40

Couple Dances and other Action Plays in which the Formation is composed of several small groups . . . . . 107

Course of Study, General Plan of the Games and Dances as a . . . . . 1

Curtsy (definition) . . . . . 17

Dances, Games and, as a Course of Study, General Plan of . . . . . 1

PAGE

Teaching by Imitation and Dramatization in place of Commands and Descriptions . . . . . 5
Words of Action Play take place of names of steps, commands and descriptions . . . . . 5
Teaching of the Action Plays . . . . 11
Stages in acquiring motor-skill . . 11
Teaching must be based on a knowledge of physical and mental development . . . . . 11
Teaching of Rhythmic Work, The . . . 4
Themes other than Mother Goose . . . 2

Use of the Voice, The . . . . . 7
Importance of proper use of . . . 7

Voice, The Use of . . . . . 7

Walking, Marching and Running . . . 23
Wring the Dish Rag, (definition) . . . 18

PAGE

Descriptions, Commands and, Teaching by Imitation and Dramatization in place of . . . . . 5
Double Circle, (definition) . . . . . 20
Double Circle, Facing in Line of Direction 21
Dramatization, Imitation and, Teaching by in place of Commands and Descriptions . . . . . 5

Ending of the Lesson, The . . . . . 8
End lesson with pleasant taste . . 8
How to quiet class at end of lesson . 8
Enjoyment, Pleasure and, The Importance of in Rhythmic Work . . . . 3

Finger Shake, (definition) . . . . . 17

General Plan of the Games and Dances as a Course of Study . . . . . 1
Elements desirable to incorporate in 1

Glossary . . . . . 17
Grouping in Couples . . . . . 4
Advantages and uses of . . . . . 4

High Knee Bending, (definition) . . . 18
Hippity Hops, Skips and Jigs . . . . 67
History of Rhythmic Action, The . . . 10
Holding, Arousing and, the Attention . 5
Hop Waltz . . . . . 92
Hop Waltz, (definition) . . . . . 18

Imitation and Dramatization, Teaching by, in place of commands and Descriptions . . . . . 5
Importance of Pleasure and Enjoyment in Rhythmic Work, The . . . . . 3
In Line of Direction, (definition) . . . 19
In Place, (definition) . . . . . 18
Inside Hands and Feet, (definition) . . 19
Inside Partner, (definition) . . . . . 19

Jumping, (definition) . . . . . 18

Key to the Description of the Action Plays . . . . . 22
Knee, Hip and Ankle Action . . . . . 51
Kneeling, (definition) . . . . . 17

Lesson, The . . . . . 7
Lesson, The beginning of the Rhythmic . 7
Lesson, The Ending of the . . . . . 8

Miscellaneous Action Plays . . . . . 135
Mother Goose, Themes other than . . . 2

PAGE

Mother Goose . . . . . 1
Why suitable as themes for Action Plays . . . . . 1
Music, The . . . . . 2
Choice of for the Action Plays . . . 2
Necessary characteristics of . . . 2
Musical Accompaniment of Rhythmic Work, The . . . . . 6
Directions to accompanist . . . . 6
How to study the accompaniment . 6
Importance of . . . . . 6
Words to, not to be always sung by class . . . . . 6

Neighbor, (definition) . . . . . 19

Outside Hands and Feet, (definition) . . 19
Outside Partner, (definition) . . . . . 19

Plan of presenting a Song Play, The . . 13
Pleasure and Enjoyment in Rhythmic Work, The Importance of . . . . . 3

Point Step, (definition) . . . . . 18
Progressions, The . . . . . 10
Basic elements of the dance . . . 10
Plan of the Progressions of the Book, The . . . . . 11
Progressions used in book follow historical evolution of dancing . . . 10
Progressive order of arranging the Action Plays . . . . . 10

Relation of Singing to the Play of Small Children, The . . . . . 2
Rhythmic Action Plays and Dances arranged progressively for teaching . . 15
Rhythmic Lesson, The beginning of the . 5
Rhythmic Work, The Importance of Pleasure and Enjoyment in . . . . 3
Rhythmic Work, The Musical Accompaniment of . . . . . 5

Singing, The Relation of, to the Play of Small Children . . . . . 2
Single Circle, Facing Inward, (definition) 20
Single Circle, Partners Facing, (definition) 20
Sliding . . . . . 35
Sliding with alternate use of the feet . . 96
Song Play, The Plan of presenting a . . 13
Stamp, (definition) . . . . . 18
Step Hop . . . . . 85
Straight Line . . . . . 4
How to evolve from circle . . . . 4
Its uses . . . . . 4

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